music ministry

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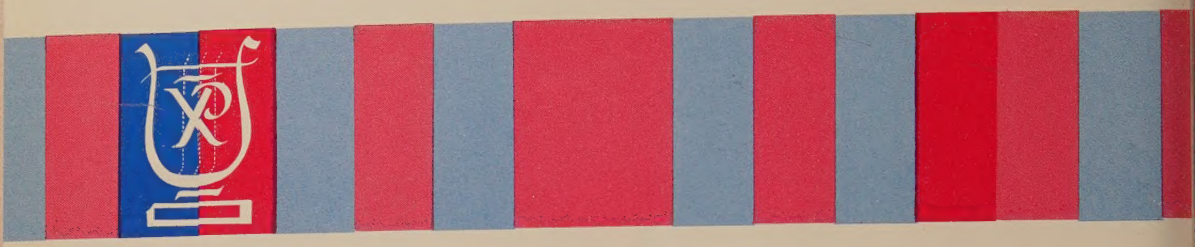

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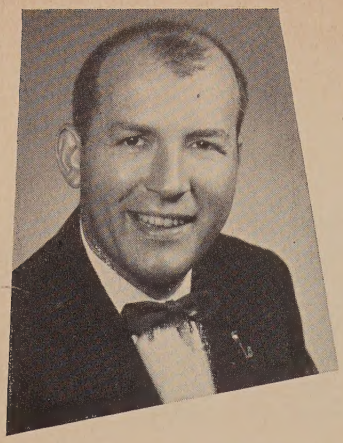
EDITORIAL

new music!

Oh the joys of selecting new music! This task always presents an exciting challenge to the director, but he cannot approach it too seriously. For he is investing funds for an entire congregation that should pay rich dividends to every member. ¶ The music library is a semi-permanent investment and should be as well balanced and diversified as a good public library. No one style or period of composition should far outweigh another. Thus the musical diet will satisfy the needs of a maturing congregation. ¶ The conscientious director will be alert to several questions as he begins this task: Is the music harmonically, rhythmically, and melodically well crafted? Is it free of overworked musical clichés, theatrical effects, and "secular" connotations? Is the text good literature (poetry or prose)? Are its figures of speech correctly understood by most people today? Are its theological precepts in harmony with those of the minister? Does the musical setting enhance the text? Are important ideas heightened by the music or is the text merely a vehicle for musical expression, with many meaningless repetitions? Is the anthem within the musical capabilities of your choir? Will learning it add to their musical stature? Is the anthem specifically seasonal or does it have multi-seasonal usage? Will it enrich the worship life of the congregation over a long period of time? ¶ Other considerations are suggested in the article "What Shall We Sing?" in this issue. The conscientious director will examine many materials before making a final choice.

V Earle Copes



A man with experience outlines a practical plan to improve music in "grass roots" churches.

by Donald L. Sanford

A Musical Circuit Rider

A FEW short years ago, I had the rare privilege of serving as a district minister of music. I do not know whether this has been tried before or since, but I do know that it can and will work if the proper groundwork is laid.

Many Methodist churches cannot support full-time music directors. These churches try to solve their problems by asking someone in the congregation to direct their music—someone who may or may not have adequate musical training. Perhaps such churches will never be large enough to afford a full-time musician and maybe not even a part-time, musically-trained person. They will struggle along, hoping that some qualified person will move into the community and join their church, but this happens only once in a great while. Many communities lack good musical leadership.

In due time NaFOMM will reach the "grass roots" situations of our church and give assistance, but this will take time, and we should not become discouraged. In districts where there are many churches with small memberships, a district minister of music may expedite greatly-improved music programs. What a tremendous influence such a person could have! What could happen in a year's time? Let me share some of my experiences.

The district ministry of music would be one of teaching and supervision. My first experience on the district was to find a way to introduce myself to the people of the different churches. I contacted the ministers in each sub-district at one of our monthly district pastors' meetings. I secured the names of the musical leaders in each church or charge. A series of week-end hymn festivals was planned, and we met in the largest church in each sub-district. All the choirs came to this church for rehearsals on Friday and Saturday nights and early Sunday afternoon.

We held the festivals in the late afternoon so that everyone could return to his own church for evening worship. These festivals proved successful, and a great deal of enthusiasm was aroused for our district program. The directors and choir members were most excited at the prospects of getting help. The pastors became optimistic with the hope that at last their people would be learning good hymns rather than the inferior songs they had been singing.

After this initial effort, we decided to attack the problems by starting some modern "singing schools." I started around the district, holding three-night schools on the basic fundamentals of music with hymn singing as a sideline.

At first there was a little opposition rom the "all night sing" boys, but when ney saw that I was not out to fight them, ney joined into church activities along ith us and actually enjoyed it. I explained o them that the music they were using was ll right for their sings and for their social- ing but was not appropriate for the wor- nip services of the church. They found no rgument with me over that point.

At each of these first-round "singing hools" we also set up the machinery for tting to the grass roots of our whole dis- ict. All churches or charges elected musi- l representatives who, in turn, elected b-district leaders. The sub-district leader as my contact person whenever I was to fer another training class in that area. was his duty to inform all the charge or urch leaders of the school. Thus a dis- ict association of Methodist musicians as organized, and it became quite an nor to be elected to this group.

Some of the classes offered at each sub- strict were: 1. Choir Directing (basic ndamentals of choir directing; where to nd good music and what to do with it to mmunicate ideas to the singers; use of *he Methodist Hymnal*) . 2. Service playing n the piano and organ. 3. How to or- nize and maintain choirs in the local urch. 4. Song leadership. All these offer- gs were warmly received, for the people ere most eager for help and showed a enuine desire to learn.

On each fifth Sunday, the entire district et in a central location, and we just sang ur heads off. I led this group in the sing- g of hymns from both the Methodist and okesbury hymnals and tried to show them ow exhilarating it was to sing the great ymns of the church as well as the better ospel songs. They would beseige me after he session and tell me many things that ndicated how hungry they were for the etter hymns of the church. I found that musicians were willing and able to take a step toward better music but that local pastors, in fifty per cent of the cases, and music committees, in most cases, were far too cautious. A common reaction was, "I didn't know *that* hymn was in *The Methodist Hymnal!*"

During the summer months of June, July, and August it was rather difficult to set up teaching schedules. This was revival meeting time, so the most natural thing to do was to join in. At each meeting I had a chance to work with the choir people on a more intimate basis. I led the singing of hymns, sang solos, and directed choirs. There were many opportunities to show what could be done with good music in their meetings. This also helped to solidify our district program.

At the close of the first year we held a singing contest, offering twenty-five new Cokesbury worship hymnals as the prize. There are those who would lift their eyebrows at this, but when you are in a country dominated by singing contests, you soon learn to use these methods in your own work, especially if they are popular with the people. These methods will eventually bring about the things you hope to achieve.

One group still stands out in my mind. A church with sixty-five members had started a youth choir with about fifteen young people. Eight elderly ladies had been *the choir* for many, many years and were not interested in having these young "upstarts" join them. So, at one of our meetings we organized the youth choir and adopted an elderly gentleman as "daddy" of the group. A high school girl was elected as accompanist and director. The girls in the choir had their mothers assist them in making white tops for all their vestments. After this choir had sung several times at the evening services, the eight elderly ladies resigned, and a reception was given for them in recognition of their long and faithful

(*Continued on page 39*)

Mr. Sanford is minister of music, St. Paul's Methodist Church, Cedar Rapids, Iowa.

hymns are bustin' out all over

by Jane M. Marshall

LUCY, one of our sopranos, once told me she was a Methodist only by adoption. "I was reared a Baptist," she said nostalgically, "and I guess it still shows."

What the *it* was that still showed I wasn't too sure, but one night at choir rehearsal I got a clue. We'd been practicing hymn 315, the "Foundation" tune, to sing as a hymn-anthem. As the singing gained momentum, some big feet on the bass row began thumping happily, and a couple of young working mothers in the alto section smiled for the first time since they'd flumped exhausted into their seats at 7:30. After fifteen minutes the room was really rocking, and I took advantage of a five-minute break to catch a breath and to tell what I'd read about the history of the "Foundation" tune, mentioning, of course, its Baptist ancestry.

At this point, the usually soft-spoken Lucy jumped to her feet. "Hooray!" she squealed. "Hooray for us Baptists!"

We all understood after singing "Foundation." And I knew that part of the *it* she had referred to was *exuberance,* a quality which, while often attributed to our more conservative, evangelistic sister denomination, is one that all Christians love to express. Christian exuberance in Bach becomes "All Breathing Life"; in Brahms, "Grant Me the Joy of Thy Salvation"; in Randall Thompson, "Alleluia"; and in an American pioneer of one hundred and fifty years ago—one untrained in the arts but nevertheless conscious of the Spirit—"Foundation."

Mrs. Marshall is organist-director at Northaven Methodist Church, Dallas, Texas.

I wouldn't want to use all the exuberant hymns I know—not even all those in *The Methodist Hymnal*—in a church service. Some of them, like many of the gospel songs of fifty years ago, while usually sound theologically, are musically secular and poetically second-rate. They represent accurately the mode of their day and are authentic period-pieces; but where, as Edward Dickinson has said, they were once effective in *soul-winning,* they are inadequate in the larger task of *soul-developing.*

"Foundation," however, is different. It manages to clothe its exuberance in a strong text and a sturdy tune. And on top of all this it carries an association with the rugged spirit of early American Methodism that can make an impact on our twentieth-century congregations.

We never have to "sell" this hymn. Everyone loves to sing it. I'd give every pipe in my organ to find twenty hymns like this one, hymns that combine popularity, quality, and sound doctrine with *exuberance.*

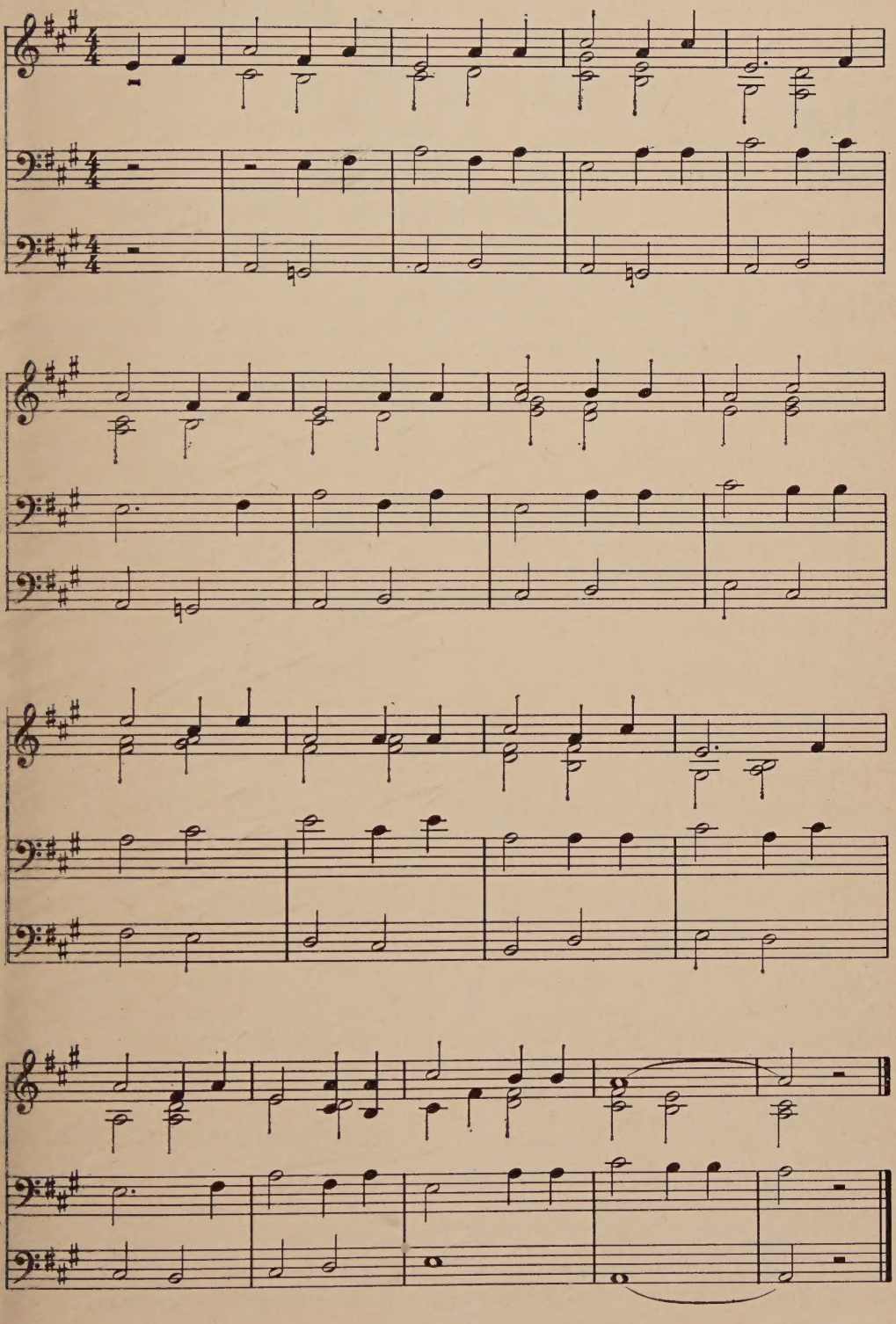
When we sing "Foundation" as a hymn-anthem, we use the harmonization on the next page as an accompaniment for some of the stanzas. This is the way we usually do it. You probably have a similar recipe:

Introduction: Last one or two phrases • Stanza 1: Unison; use reharmonized accompaniment • Stanza 2: Men in unison; hymnal accompaniment • Stanza 3: SATB, unaccompanied if possible • Stanza 4: Men in unison; hymnal accompaniment • Stanza 5: Canon, men first, ladies one bar behind; use reharmonized accompaniment. Hold final note of each stanza except the last for one extra bar; then hold two.

Hooray for the Baptists!

Foundation

arr. by JANE M. MARSHALL



Part I

What Shall We Sing?

by Austin C. Lovelace

FINDING and choosing appropriate and worthwhile anthems is one of a choir director's biggest jobs. Yet an examination of anthem lists from many churches reveals a woeful lack of knowledge of the great literature of the church.

Part of the blame lies at the doorstep of our colleges and schools of music, for in many choral repertoire is either lacking or is too sketchy to be meaningful. The multiple choir system has also let down the bars to include souped-up arrangements of old war horses, ditties for the kiddies, and learning songs which have no place in worship.

It is easy for the director to hide behind the excuse: but it is difficult to see new things. The average music store brings out the dog-eared copies from seasons past but does not have a complete selection of all periods. Even if the stack contains new things, the spate of new anthems each year is so incredibly large and mediocre that it takes hours to wade through and find the one or two decent things.

Publishers offer the excuse that they publish what the public wants, so the director (and the composer who caters to public taste) are the guilty parties when they produce and use music that is designed to tickle the ear of the congregation.

What are the qualities of a good anthem? We start with the text, for an anthem is an interpretation in music of a text which appealed to the composer. Maudlin sentimentality, ding-dong bell effects, and humming should be omitted immediately. Sometimes the director may be fooled into thinking that a text has value because the tune is catchy, but the words should have something worthwhile to say. Consider the vagueness of "Hark, Hark, My Soul" and "Beautiful Isle of Somewhere." Contrast the sentimentality of "I Walked Today Where Jesus Walked" with the compelling sentiment of "O Master, Let Me Walk With Thee." To be avoided by all means are the blasphemous (according to Dr. Henry Sloane Coffin) texts of the "In the Garden" type. "My God and I" is in this category, making God in the image of man and then familiarly joking with Him. This is hardly the way to present the God who created us and sent His Son for our salvation. The laxity of the church at this point is probably part of the cause for the degrading juke-box songs such as "Talk to the Man Upstairs," "He," "I Believe," "There Ain't No Flies on My Jesus" and "Put Your Snout Under the Spout Where the Gospel Comes Out."

The Episcopal Church rules that only texts taken from the Scriptures, the prayer book, and the hymnal may be used; but even some passages of the Bible are unfit

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Wherewith Shall It Be Salted?

by Fred D. Gealy

THIS is the miracle: that although God does not speak, yet God speaks. This is the miracle: that although God does not speak any particular language, yet God speaks all languages. But now this must strike you as being a very odd way of talking, for I have stated two propositions each half of which is directly contradictory to the other half. Yet the Bible is very bold in such matters. It knows very well that God does not speak like a man speaks. Phonetic signs, vowels and consonants, words, phrases and sentences, spelling, grammar and syntax—these belong to man, not to God. In the sense that languages are devices contrived by psychosomatic organisms, and are organizations of sounds produced by the vibrations of membranes, they have nothing to do with God. Biblical man knew this as well as we do. Nevertheless, the Bible insists that man exists in dialogue, with himself, his neighbor, and most importantly with God. Although God does not speak words, the Bible is the word of God. From the beginning to the end God speaks, and his word is a creative word, a word of power, a word of judgment, a word of salvation. You know the strong rhetorical question word of Jeremiah to which Mendelssohn has given incisive setting, "Is not His word like a fire? And like a hammer that breaketh the rock, that breaketh the rock into pieces?" A word that is like a fire—what is that? A word that is like a hammer—what is that? And the vigorous threat of Hebrews: "The word of God is living and active, sharper than any two-edged sword, piercing to the division of soul and spirit, of joints and marrow, and discerning the thoughts and intentions of the heart."

Luke's account of Pentecost reveals most excellently the ambiguity and the problem of language. To handle the text of Acts summarily, we should probably agree that "speaking with tongues," as practiced in New Testament times or in ours, is a primitive phenomenon and without use for us. Indeed, it wasn't of much use to them, judging from the devastating description of it given by Paul in I Cor. 14. They do not edify the church, Paul said. They contain no revelation, no knowledge, no prophecy, no teaching; they are a "speaking into the air," and the "mind is unfruitful." The outsider cannot say amen because he doesn't know what is being said; rather he will say you are mad. That is, people who speak with tongues don't really say anything. We describe the phenomenon as the breakdown of the speech mechanism under the disintegrating power of an intense emotion.

But now having made plain the nature of the phenomenon as such, we may hasten to say that it roots back in a primeval hunch that no matter how important structured language may be, God's communication with man must be set on a much wider basis and cover a much vaster area of experience than that which can be named and defined in language syllables. In his communication with us God is not limited to the structured languages which men have so wondrously fashioned, these bright polished tools of the mind, these sharp two-edged swords of the spirit, these apples of gold in baskets of silver. Massive as our dictionaries may be, the language of sense is only a very small part of the language of

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Dr. Gealy is professor of New Testament, Methodist Theological School in Ohio, Columbus, Ohio.

mankind; and not all non-sense is nonsense. There are vast areas in the sea of being of which it is true to say: There is no speech or language; their voice is not heard; yet their sound is gone out unto all lands, and their words unto the ends of the world. Thank Handel for setting the last part of this text in a rolling choral movement.

Yet it is hard for us to understand this, we who are so tangled up in nets of words and definitions, who are so concerned with formulas, who will measure life with words and violently force meaning into names. But this is one of the main functions of all the arts. Art, indeed, communicates something, but it is not a description, nor a proposition, nor a conclusion; art never presents itself in the sort of propositional form which is indispensable for logical analysis. And if we speak of our most important music as "abstract" music rather than "program" music, it is for the same reason that in certain very important periods of its history painting has moved to distortion, suppression and finally the elimination of the representative element.

Some four years ago there was a teapot-tempest stirred up in Dallas over the proposed purchase of the Bertoia mural—if that is what it should be called—for the new public library. The mayor was quoted as calling it a "bunch of junk." One of our newspaper columnists attempted to assassinate it by sarcasm and summoned the public to exercise its wits by proposing names descriptive of it. Bertoia himself confessed that he had no name for it. And when he was asked what it meant he merely replied, "It means what it means to you." This proved to be only a stick for stirring up public rage. And a part of our smart-aleck population attempted to laugh the mural to scorn by giving it a name. But this is to demand what Moses demanded of God: "What is your name?" God could give only one answer: "I am that I am," or "I will be what I will be." Only God cannot have a name. That is, the best language of both religion and art is less descriptive than evocative. And to stand with the scoffers here is to stand with those at Pentecost who said the disciples were drunk. God's word to man is always ambiguous; that is, unfaith is always a real possibility. There is always risk in faith. A man's total self is at stake in it.

It is clear by now, I trust, that our musical language, too, is ambiguous. And because this is the case, in our worship services we are under special demand to relate it always to the basic Biblical texts or to the essential structures of our faith. We do not worship this, that, or the other god. We worship Him who has made himself known to us in a particular way. This is why mood music in church is an offense: the mood it sets is not particular, it makes for vagueness and triviality. And one is reminded of a comment of the French Roman Catholic poet, Paul Claudel, with reference to the cutting question of Jesus, "if the salt have lost his savour, wherewith shall it be salted?" The answer of the Roman Catholic Church, he said, is "With sugar." This is the answer which much Protestant Church music gives too.

You know how excellently the Christian associations have been made in the vast collections of the classical choral preludes, and now again in the titles of so many of the modern French organ compositions. Sometime for your devotions, read down the names of the choral preludes in the *Little Organ Book*. If God speaks to us beyond all our languages, yet all our languages find the ultimate meaning for their existence in the praise of him who has called us into being, even the God and Father of our Lord Jesus Christ. We fulfill our functions as church musicians to the extent that by our music we make—not music—but this name glorious.

Editor's Note: This is the fourth in a series of chapel talks given by Dr. Gealy at the fifth annual NaFOMM Conference held in Dallas, Texas, July, 1959.

Let's Learn Together

by Grover C. Bagby

WORSHIP, music and education are vital elements in today's church programs. They are interdependent elements and exist significantly and with power only when those responsible for leadership work co-operatively together. The pastor, the director of education and the church musician each has his own special contributions to make to the total church program, but those contributions must be made in the mutual understanding of a common aim. Working against this mutual understanding, however, is the specialized and separate training usually received by those who exercise leadership in these fields. This, in addition to all the other problems natural to the multiple staff relationship, creates handicaps to the achievement of the best in Christian worship and learning.

I would propose, therefore, as a step toward the alleviation of this problem, a co-operative venture in professional learning for pastors, educational directors and church musicians. A significant venture of this kind in San Diego in October of 1958 saw educational directors and choral directors sharing in a joint workshop on music and education. Such questions as the following were explored: What is good, what is bad in Christian education? What is good, what is bad in church music? What is the right kind of music for the various age groups in the church? What are the best educational methods to employ in the direction of church choirs and singing groups?

As a result of this conference, significant learning took place on the part of the representatives of the two professional groups present. Earnest discussion of questioned assumptions, airing of problems of mutual concern, probing for common ground—all this took place because an opportunity was provided for it to take place.

I would suggest, then, that our annual conference boards of education, commissions on worship, and conference NaFOMM chapters, co-operate in providing opportunities for a similar type of workshop or seminar which would also include local church pastors. Pastors and directors of education need the experience of studying and of singing great Christian hymns and anthems under the leadership of a superbly trained and highly skilled church musician. Choral directors and directors of education need the experience of studying the meaning of Christian worship and of engaging in the corporate worship of God under the guidance of a spiritually aware, theologically perceptive pastor. Pastors and choral directors need to learn about their common interests under the guidance of an educational director who is trained to employ the best in teaching methods and qualified to represent the very best in Christian belief and practice.

Our pastors, our educators and our musicians have much to give each other and much to learn from one another. Let's provide the opportunities!

Mr. Bagby is executive secretary, Board of Education of the Southern California-Arizona Conference.

music for The Christian Funeral

by Gerald E. Hedges

ALL people throughout the pages of history have felt a need for an expression beyond themselves when a loved one has died. Music in its many forms has been able to partially fulfill this need.

Very little good musical material is available to guide our ministers and church musicians in meeting the specific needs of a funeral service. This is almost inexcusable; the funeral service is much older than Christianity itself. In the first centuries A.D. the early Christians used ceremonies similar to those of the Jews and pagans. It was not until the fourth century that Christians were free to conduct funerals in churches. They believed, as do we, that the deepest experiences of life from baptism through burial should take place before the altar of God. Thus it was quite natural for them to take the body of the deceased into the church. These people supplanted pagan mourning practices with the singing of psalms and hymns.

Through the centuries we have acquired a wealth of materials and ideas from which to choose proper musical expressions. Before choosing music for funeral services, we would be wise to look at these services in *The Methodist Hymnal* or *The Book of Worship*. This ritual is a valuable guide for understanding grief at loss of a loved one and for coming to a fuller understanding of the Christian doctrines of death and resurrection.

The lack of any standards, rather than poor standards, is often the reason for using improper music at so sacred a service. Often the mortician and minister wish to serve the families with suitable music and the family wishes for the best music available in memory of one loved. Unfortunately, much of the material on the music lists in funeral homes contributes little to the Christian doctrine of immortality. But the church need not accept these lists as sacrosanct. A return of the Christian funeral to the church would give opportunity to suggest higher standards of music.

Before suggesting standards, we must clarify the function of music in the funeral service. The Christian funeral is a service of corporate worship, helping men to experience God's love and presence. The function of music in any worship service is to help establish and maintain an attitude of worship; but unless music is an integral part of the worship service, both service and music lose value and fail in their function of uniting the human heart with God.

In addition, music for the funeral service should seek to comfort the bereaved and create an atmosphere of Christian joy and hope for eternal life. Such music must be entirely free of secular associations. The musical capacities and technical skills of the worshiping musician are also an important factor in the final selection of proper material.

An anthem or solo may contribute to the service, although music is not a definite part of the funeral rite. This should be an integral part of the service and not a "music break."

The music and other variable elements within a ceremony should not be reproduced in exact replica time after time if

(*Continued on next page*)

Mr. Hedges is minister of music, The First Methodist Church, Salina, Kansas.

God of Our Fathers

text by Rudyard Kipling *tune: "Melita"*
The Methodist Hymnal No. 497

by Michael Daves

What might be termed "The Greatest Show On Earth" was held for Queen Victoria in 1897, celebrating her incredible reign of sixty years—biggest in English history. Kings, public servants from the possessions and ambassadors converged on London. Gala state functions were the order of the day.

Rudyard Kipling, unofficial Poet Laureate of England, was not asked officially to write a poem for the observance. However, the London *Times* felt that this great descendant from Methodist preachers should have the opportunity. So he was commissioned.

"That poem," wrote Kipling, "gave me more trouble than anything I ever wrote." Nothing he wrote seemed to satisfy him. The *Times* was reading letter after letter for the poem. There was a deadline to be met! No doubt the editor paced the floor impatiently, mumbling about that "slow Kipling." Finally, Kipling gathered all his drafts before him and looked through dozens of them until he found a line he liked—"lest we forget." As small towns are often built round a courthouse, so "The Recessional" was built around that line.

The prophetic poem was printed in the *Times* of July 17, 1897 and caused a furor. How dare an Englishman suggest that the pomp and circumstance of Victoria's "Golden Jubilee" was inappropriate! The nerve of Kipling suggesting that there should have been a call for mercy to a just and righteous God instead! But in time the English grew to accept "The Recessional" as one of their proudest literary achievements. No wonder. Its gigantic sweep and clear imagery are absolutely exciting.

What a good hymn for Independence Sunday! It calls us to recognize our national sins and confess them unto Almighty God. It reminds us of the transitory nature of all kingdoms, save the Kingdom of God. It humbly asks,

"Lord God of Hosts, be with us yet,
Lest we forget, lest we forget!"

Mr. Daves is pastor, First Methodist Church, Addison, Texas.

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ney are to retain their greatest value in experiences of worship. If any one selection is used too often, the congregation will attach sentimental associations to it and this should be avoided.

The church musician and minister might compile a list of music which could be suggested to families. The list should include music that is in the repertoire of available musicians and should continually grow as they add to their repertoire. Following are a few suggestions:

ORGAN MUSIC:

Benoit: *Fifty Elevations* (J. Fischer).
Karg-Elert: *Benediction* (Simon).
Langlais: *Mors et Resurrectio* (Hèrelle).
Rheinberger: *Visione* (Novello).

Appropriate chorale preludes by Bach, Brahms, Karg-Elert, Peeters, Pepping and others.

Appropriate hymns and hymn arrangements.

(*Continued on page 28*)

Sacred and Secular

Sublime and Ridiculous

by Daniel L. Ridout

LET the writer here make an honest confession at the start of this article. This is going to be a terribly one-sided discussion, for I am writing from a prejudicial point of view.

No one knows better than I that times, customs, practices and even standards of right and wrong change. But, at the same time, *right* does not change, and *truth* is everlasting. The one eternal thing is *goodness,* and we are making a case here for the things that are *eternally good* in musical expression.

Let me clarify this. There is no such thing as moral or immoral music of itself. If you think there is, sit at your piano and strike any key—middle C for example. I defy you to say that the sound you heard was moral or immoral. It simply wasn't either. Nor is any music. The goodness or the badness, the morality or the immorality is in the *striker* of the key, not in the *key*—in the *producer* of the sound, not in the *sound.* Thus, one can take the most "sacred" of musical compositions and play it irreverently and purposelessly, and one will have a "secular" production. On the other hand, one can take a "secular" composition and play it reverently and purposefully, and one will have a "sacred" production.

Mr. Ridout is administrative secretary for the Baltimore Area, The Methodist Church.

Music may be regarded as sacred or secular on the following bases: 1. The purpose for which it was originally intended; what the composer of the music had in his mind when he created it. 2. Association—the purposes for which the music has been traditionally used . . . and the places in which traditionally heard. 3. The accepted standards of what is church music and what is music of the world—sacred and secular. 4. The musical intelligence, the sensitivity, the mental and spiritual development of both performer and listener.

In addition, a determining factor in whether music is "good" or "bad" (we speak not of music immorally or morally) is the simple test of time. "Popular" music is here today, gone tomorrow. It is self-condemnatory by its own transciency. On the other hand, the "classical music" of the masters has stood the test of centuries and is here to stay. It is, by all reasonable standards of judgment, good music.

Is there any question as to which type music should be our major concern? No reasonable person would object to exposing his child to a limited amount of light or popular music. It is generally harmless except for the suggestive and sometimes offensive words set to it. But for one's musical education, why argue the point? There is no argument for the inferior against the good, for the ridiculous against the sublime

is not boogie-woogie *or* Bach. *It is Bach!* is not a jig tune or a Beethoven symphony. *It is the Beethoven symphony!* To tle for less is to violate all principles of od judgment.

Personally, I have no interest in jazz. accord it such place as it may deserve in sic history. I have no quarrel with those no have tried to classicize it, as George rshwin did in his *Rhapsody in Blue.* is works are worthy of serious considera- n by all competent musicians. We must member that Beethoven used the simple rman folksong in many of his master- rks as Tschaikovsky used the Russian ksong in his. We do not condemn jazz sic of itself, and we give credit to those o would make something of it in higher istic form. But I insist that it has no ce in a service of Christian worship.

When Charles Wesley wrote his mag- icent hymns, he did not have available ny of the excellent hymn tunes which we ve today, so many of his hymns were g to popular tunes. Wesley observed ere is no reason why the devil should ve all the good tunes!" This should pro- le no comfort to the proponents of jazz- r-Christian-worship. The church has a at wealth of music for its liturgy. What sic is more sublime—and lasting—than egorian chant, or the German chorale, the baroque motet, or the English hymn e? Or what music is more universal?

This does not mean that we should not composing new tunes, anthems, cantatas, atorios. As long as man has God-given eative genius, he will write. But, in aven's name, let us keep the jazz idiom t. Jazz has its association with orgiastic enzy, "the bottoms," the dance hall, the ge, the world. Let us not get our values ixed!

What are our friends trying to prove th their jazz experimentations in Chris- n worship settings? They are surely not ying to prove that the music we have is adequate to serve our purposes in our

(*Continued on next page*)

Think on These Things

by W. Earl Ledden

IT IS six o'clock in the morning as these lines are being written in an African city. A bell in the distance has just announced the hour—and I celebrate that bell. Not the hour, mark you—the bell!

For, though I do not know in what tower or steeple it hangs, this is a bell of character, good through and through, manifestly made of the right metals in the right proportions, fashioned by skilled hands, brought here by persons sensitive to tone and considerate of the sensibilities of their neighbors. Blessed be all the people who planned and crafted this bell, made it a benediction to my ears, and started my day on a keynote of beauty and serenity.

In the African city I just left, there was a set of bells, hung in some unhallowed tower too near my hotel, that jangled every fifteen minutes all day and night. I don't want to know who the insensitive citizens were who imposed that untuned clatter upon the harried populace.

But I am always grateful to the person or institution responsible for the healing tone of an honest bell sounding above the enervating noise of our modern city streets. It is just as important that bells in quiet villages be sweet-toned too, for there they have to measure up to the loveliness of silence.

What a wonderful thing it would be if Methodist churches throughout the land should come to be identified by the beauty of their bells—bells inviting the people to prayer, lifting their thoughts to the goodness of God, sounding forth a persuasive Call to Worship.

Oh, that men would praise the Lord with consecrated bells, high and lifted up in city streets and countrysides—bells so pure that whenever they were heard, the listener would feel himself in the presence of God in a Temple of Tone.

Bishop Ledden is a retired bishop of The Methodist Church.

Sacred and Secular

(Continued from page 13)

ritual. They say that they are speaking the "language of today." Well, we have news for them: *JESUS CHRIST IS THE SAME YESTERDAY, TODAY, AND FOREVER.* Musical values are likewise unchanging. We have great music for use in divine worship. All we have to do is use it. We do not need to bring our young people down to the jazz level in Christian worship. We need to lift them up to the nobility of *Ein' Feste Burg* (hymn No. 67) or *Lasst Uns Erfreuen* (No. 65) or *Nun Danket* (No. 7) or *Lobe Den Herrn* (No. 60) or *Laudes Domini* (No. 31).

Let us be resolute in declaring:
"That we should render unto Caesar
the things that are Caesar's, and
unto God the things that are God's!"

Meet the Composer

Frank Moffett Mosier

Robert J. Powell, a native of Mississippi, is organist and choirmaster at St. Paul's Episcopal Church, Meridian, Mississippi. He holds a B.M. degree from Louisiana State University, a M.S.M. degree from Union Theological Seminary, and is a Fellow in the American Guild of Organists. Before assuming his present position, Mr. Powell was assistant organist and choirmaster at the Cathedral of St. John the Divine in New York City. He is composer of the anthem, "Let Saints on Earth" in the MUSIC FOLIO.

on the folio

LET SAINTS ON EARTH, a new anthem by Robert Powell, may be sung in unison or two parts if four parts are not available for the section on page three. This is an excellent anthem to develop blend in unison singing and is particularly appropriate for All Saints Day, memorial or funeral services.

HUSSITE BATTLE HYMN, arranged by Clarence Dickinson, is a sturdy, majestic tune of modal flavor that makes an ideal introit or short anthem for Reformation Sunday. A vigorous, resonant sonority should be the goal and detailed attention should be paid to the dynamics on page two.

BELLS OF CHRISTMAS by Federal Lee Whittlesey is one of the composer's annual "carol greetings." Dr. Whittlesey is minister of music at Highland Park Methodist Church, Dallas, Texas—Methodism's largest congregation.

HOW GREAT, ALMIGHTY, IS THY KINDNESS is a straightforward hymn-style anthem for mixed voices. This very easy setting of an eighteenth century text is especially suitable for Thanksgiving.

music ministry

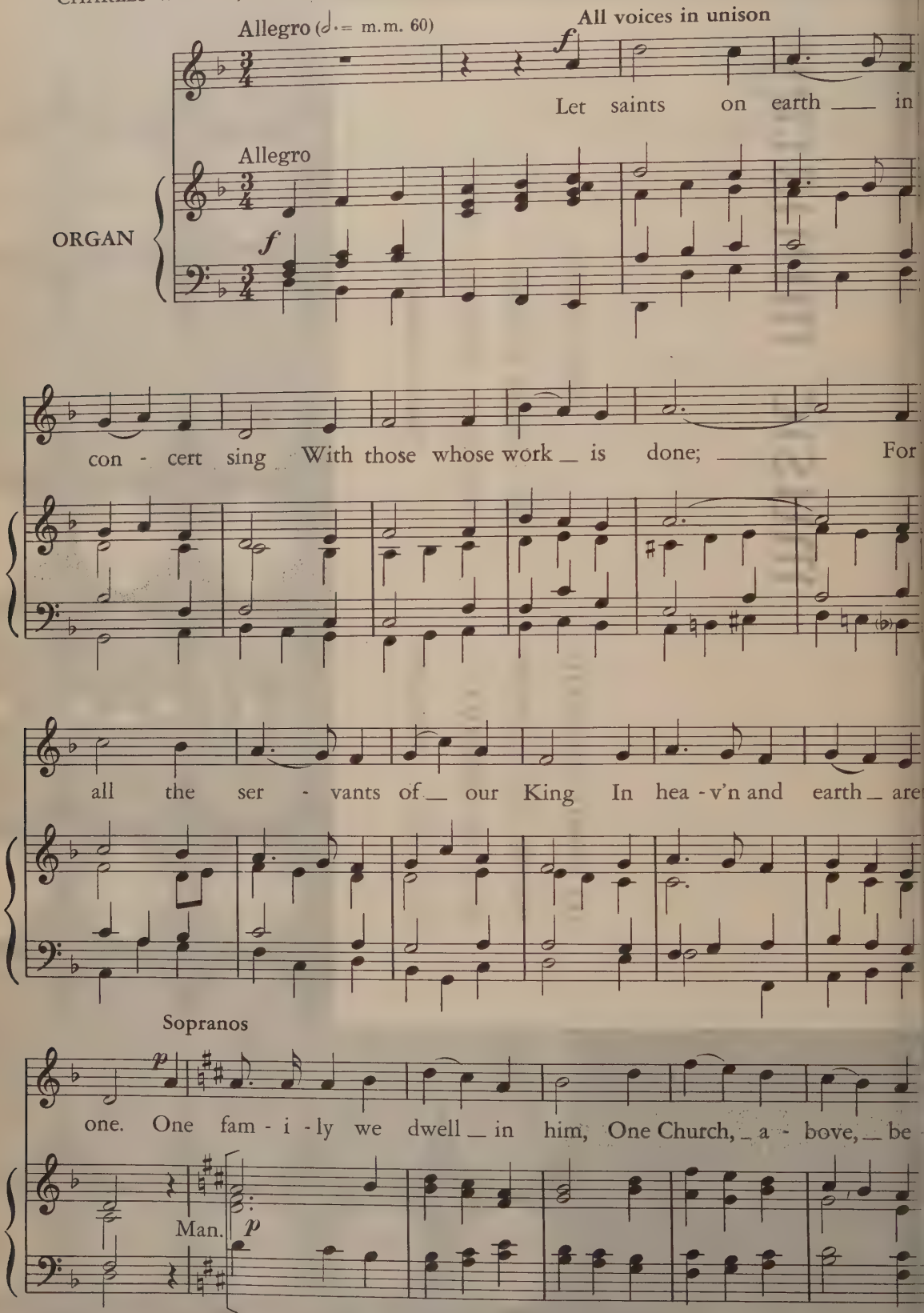
LET SAINTS ON EARTH ..... Robert Powell
HUSSITE BATTLE HYMN ..... arr. Clarence Dickinson
BELLS OF CHRISTMAS ..... Federal Lee Whittlesey
HOW GREAT, ALMIGHTY ..... Franck-Lundquist

Let Saints on Earth

S.A.T.B. Anthem

CHARLES WESLEY, 1759, alt.

ROBERT J. POWELL


Allegro (♩. = m.m. 60)
All voices in unison
f
Let saints on earth in
Allegro
ORGAN
f
con - cert sing With those whose work is done; For
all the ser - vants of our King In hea - v'n and earth are
Sopranos
p
one. One fam - i - ly we dwell in him, One Church, a - bove, be
Man.
p

APM-112

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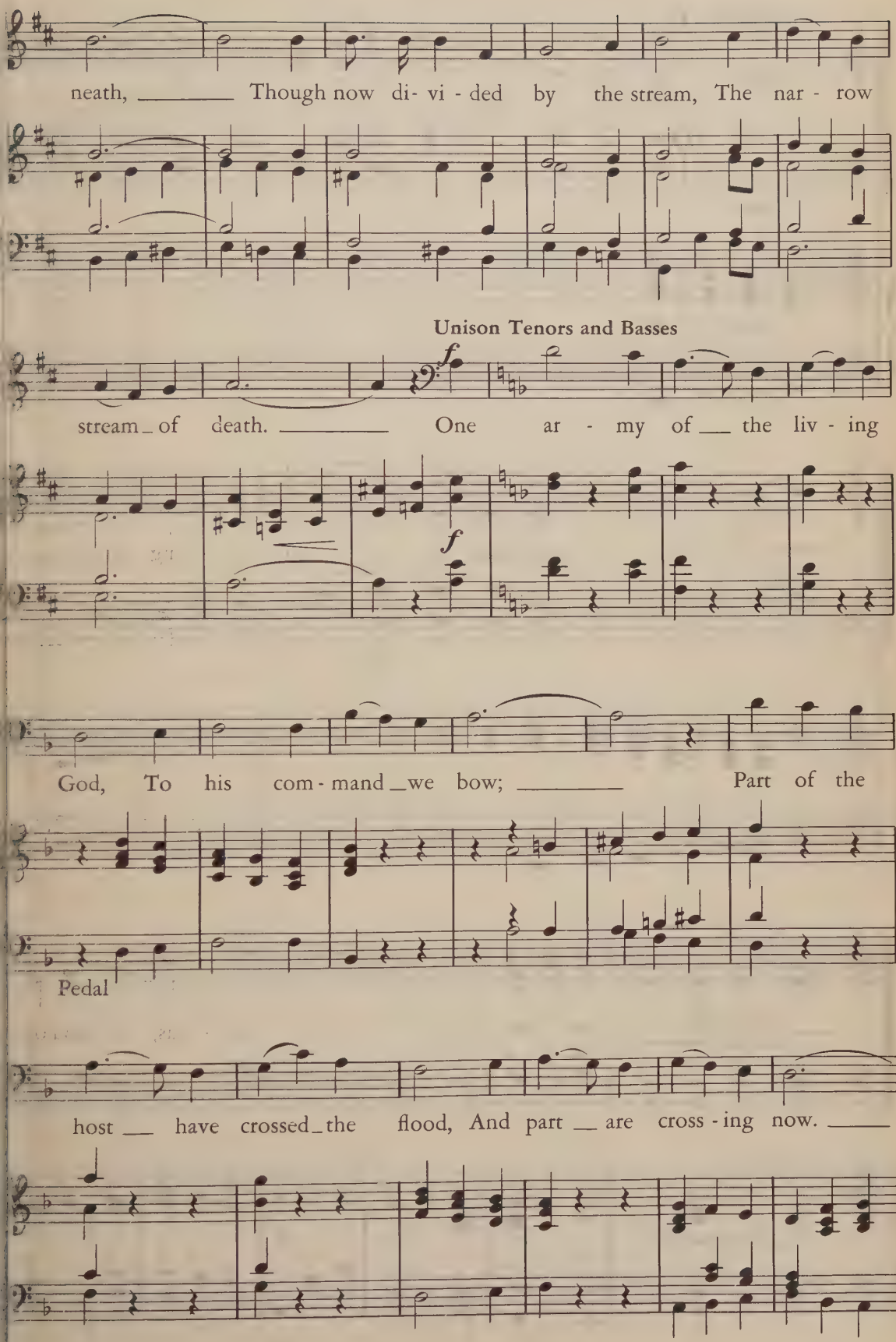
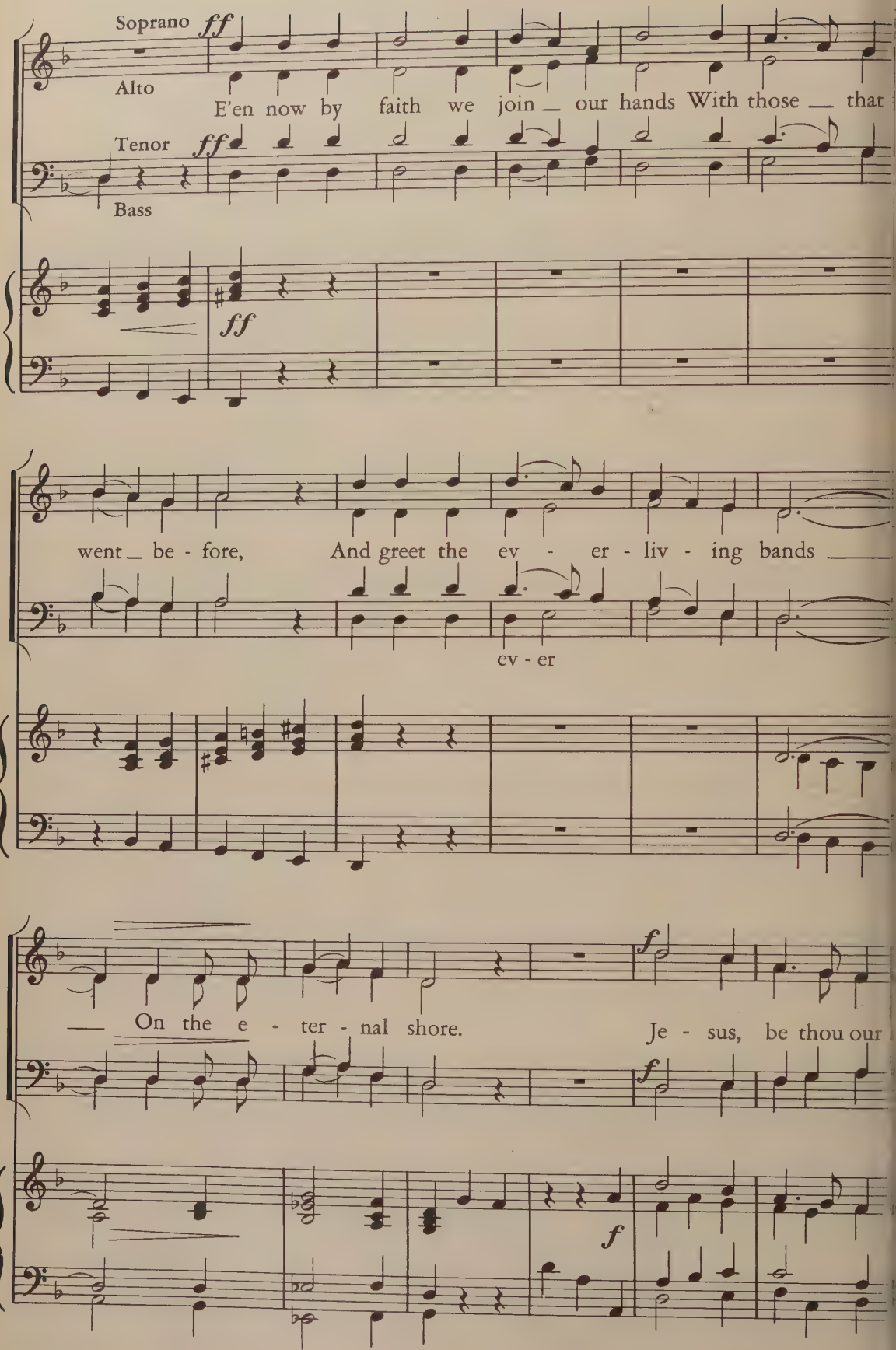
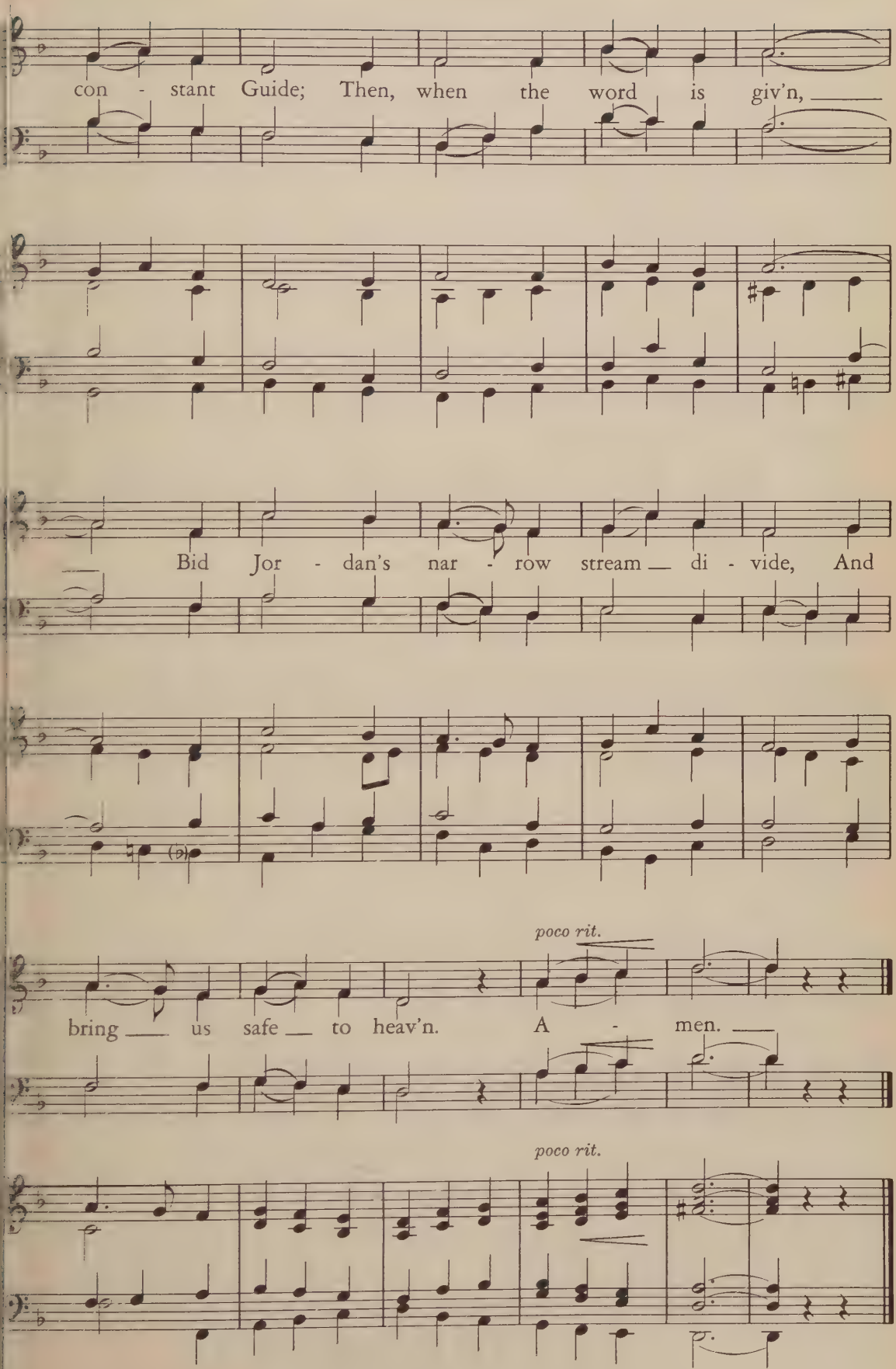
Price 22 cents


neath, Though now di- vi - ded by the stream, The nar - row
Unison Tenors and Basses
f
stream of death. One ar - my of the liv - ing
f
God, To his com - mand we bow; Part of the
Pedal
host have crossed the flood, And part are cross - ing now.


Soprano
Alto
Tenor
Bass
ff
E'en now by faith we join our hands With those that
went be - fore, And greet the ev - er - liv - ing bands
ev - er
On the e - ter - nal shore.
Je - sus, be thou our
f

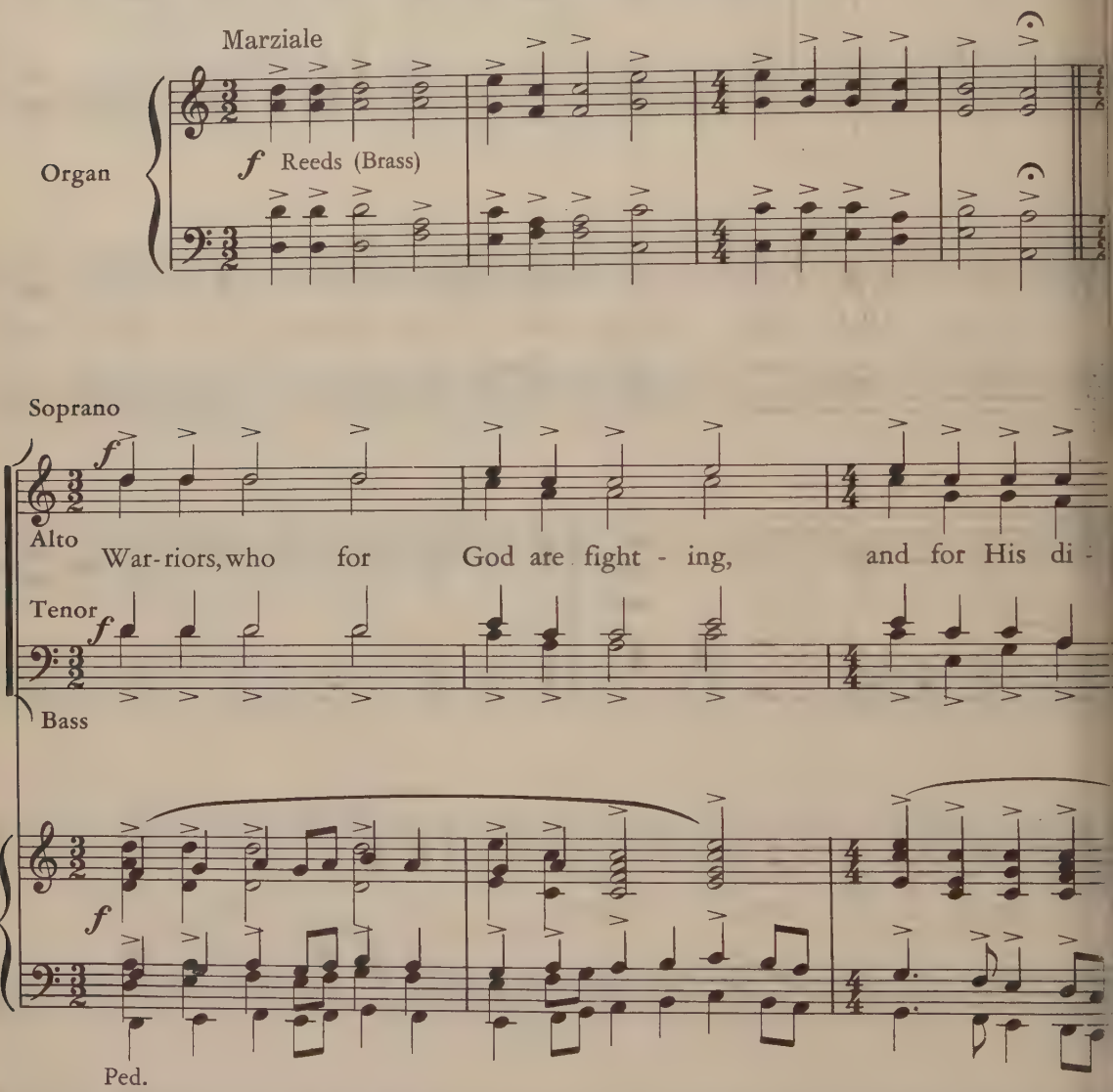

con - stant Guide; Then, when the word is giv'n,
Bid Jor - dan's nar - row stream di - vide, And
poco rit.
bring us safe to heav'n. A - men.
poco rit.

Hussite Battle Hymn

Arranged for S. A. T. B.* and Organ with optional Brass parts by
CLARENCE DICKINSON

English Translation by
Rev. Dr. VINCENT PISEK

Traditional, 1415
Har. by BEDŘICH SMETANA



*May be sung in unison except for the last two measures.

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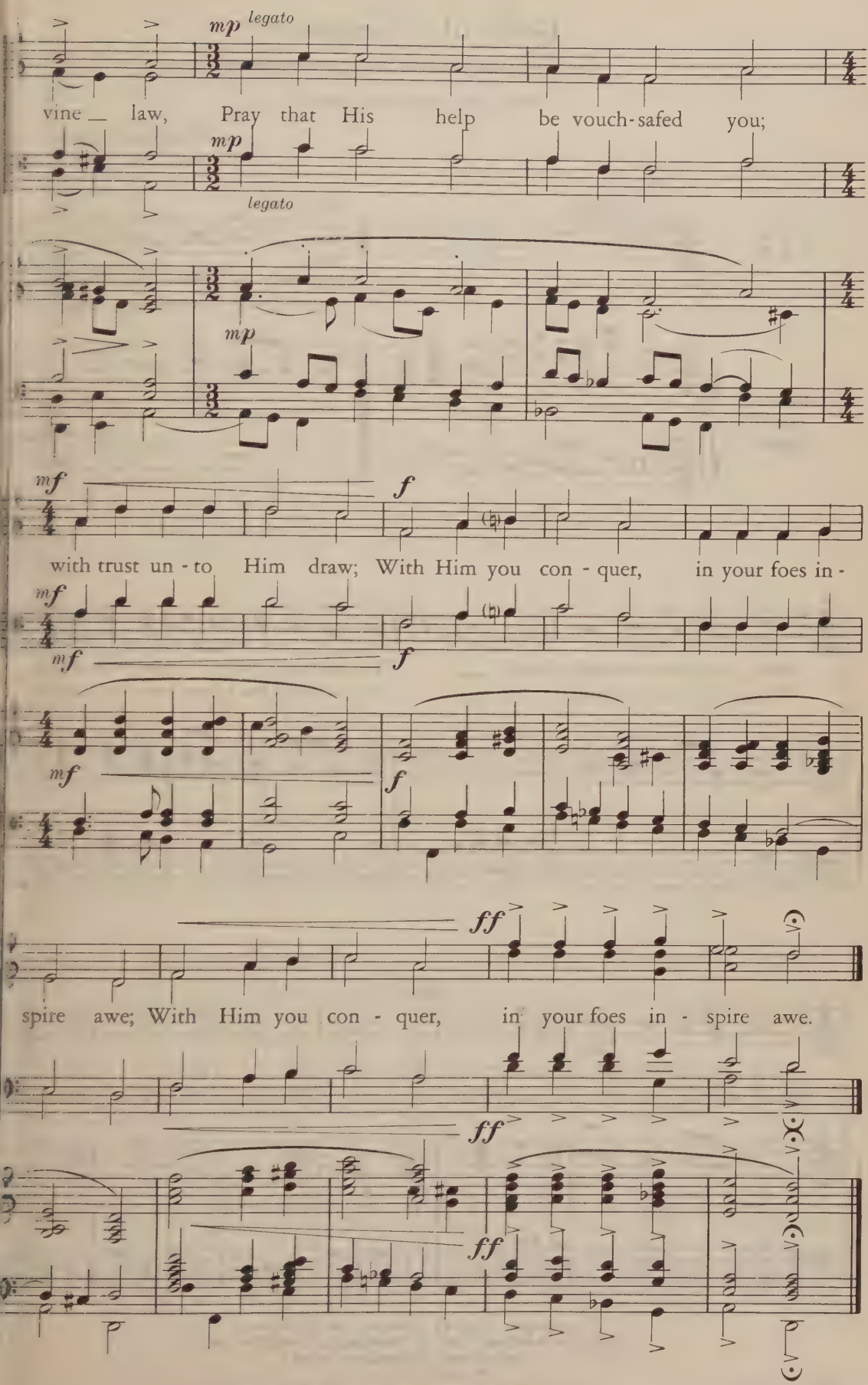
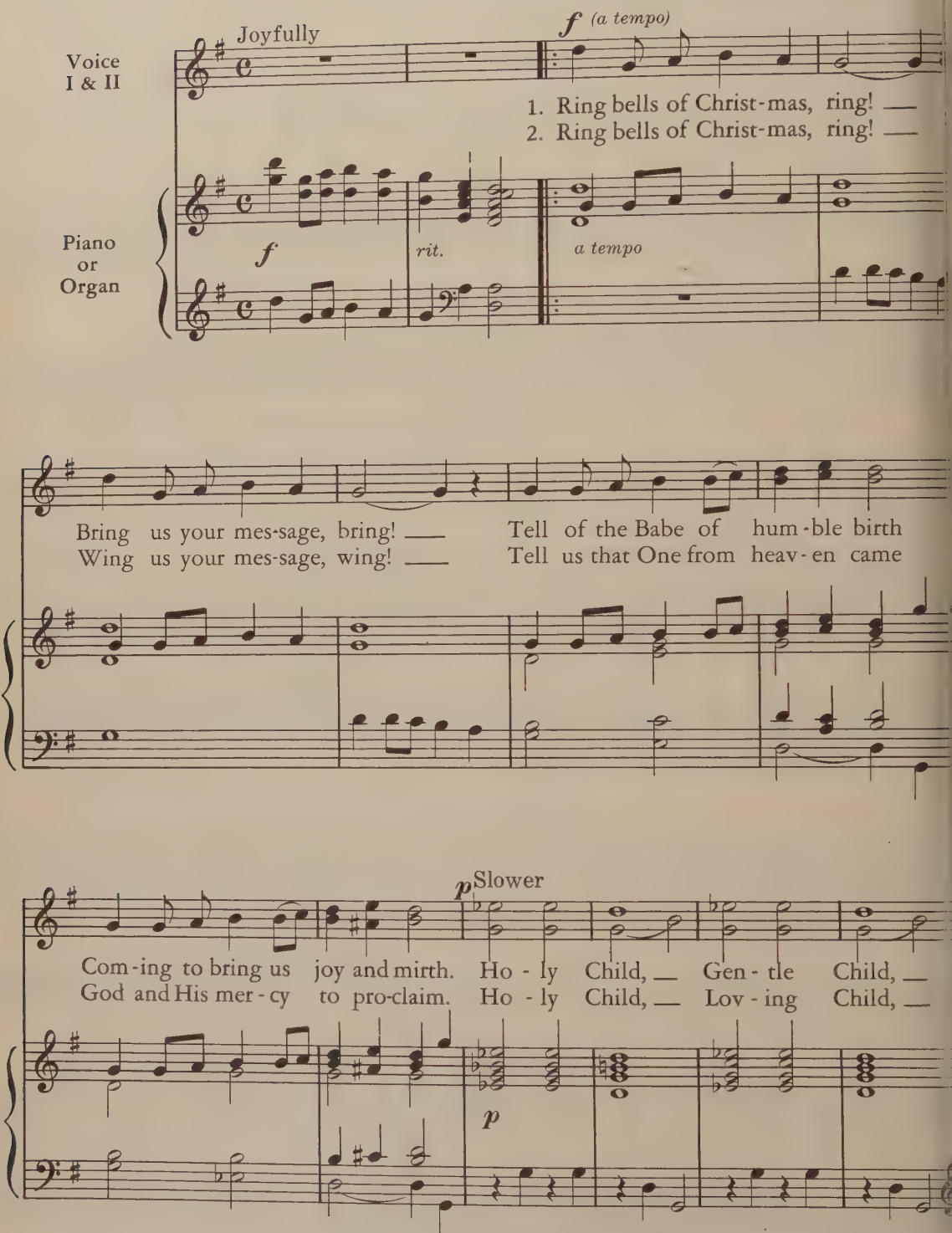

mp legato
vine _ law, Pray that His help be vouch-safed you;
mp
legato
mp
mf
f
with trust un - to Him draw; With Him you con - quer, in your foes in -
mf
f
mf
f
ff
spire awe; With Him you con - quer, in your foes in - spire awe.
ff
ff

Bells of Christmas

For Two-part Junior Choir, accompanied

With Handbells (optional)

Words and music by
FEDERAL LEE WHITTLESEY


Joyfully
f (a tempo)
Voice I & II
1. Ring bells of Christ-mas, ring! —
2. Ring bells of Christ-mas, ring! —
Piano or Organ
f
rit.
a tempo
Bring us your mes-sage, bring! —
Wing us your mes-sage, wing! —
Tell of the Babe of hum-ble birth
Tell us that One from heav-en came
p Slower
Com-ing to bring us joy and mirth. Ho - ly Child, — Gen - tle Child, —
God and His mer-cy to pro-claim. Ho - ly Child, — Lov - ing Child, —
p

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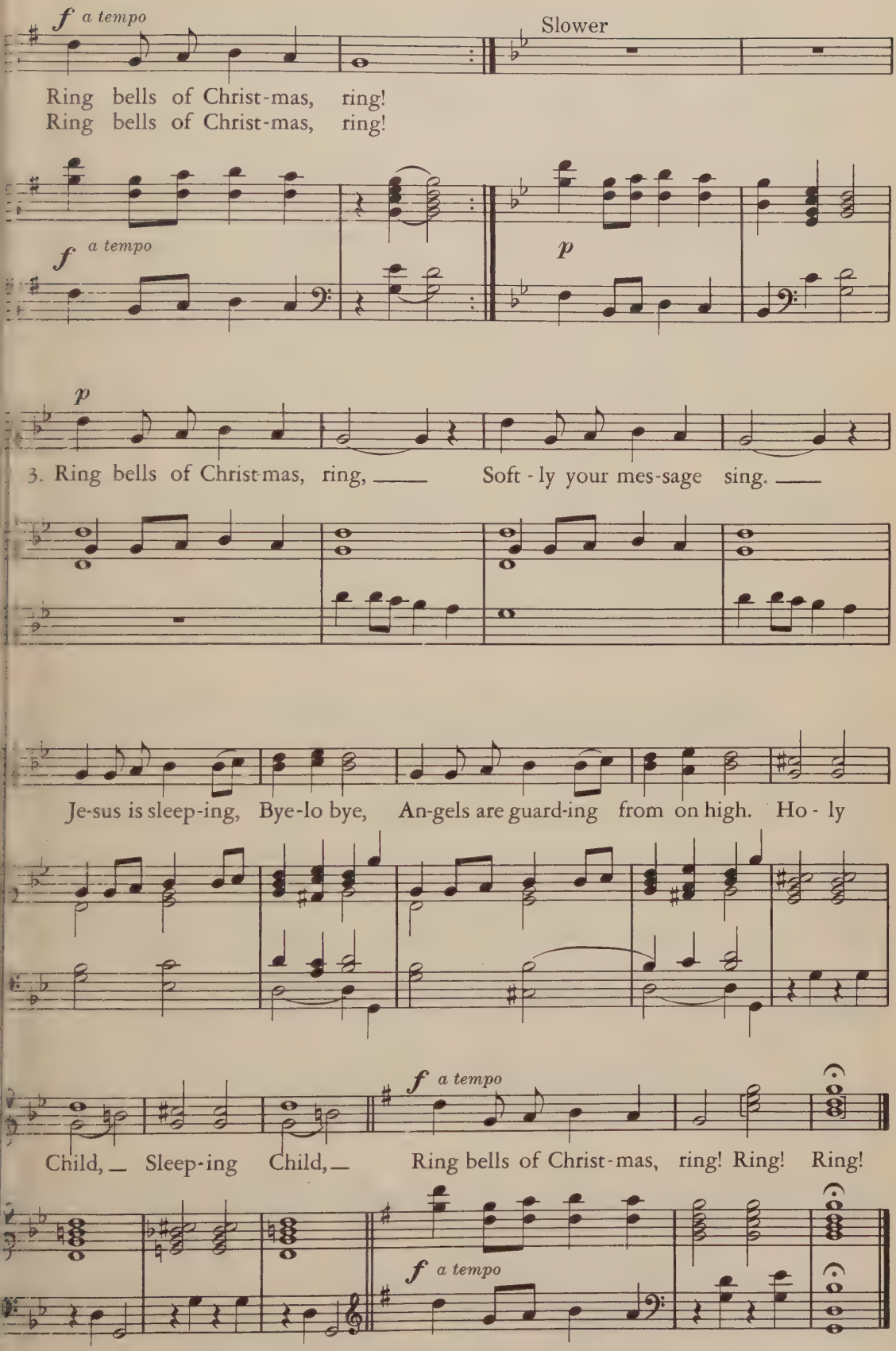
M-ZV 86165
Price (including separate part for handbells) 20 cents


f a tempo
Slower
Ring bells of Christ-mas, ring!
Ring bells of Christ-mas, ring!
f a tempo
p
p
3. Ring bells of Christ-mas, ring, ___ Soft - ly your mes-sage sing. ___
Je-sus is sleep-ing, Bye-lo bye, An-gels are guard-ing from on high. Ho - ly
f a tempo
Child, ___ Sleep-ing Child, ___ Ring bells of Christ-mas, ring! Ring! Ring!
f a tempo

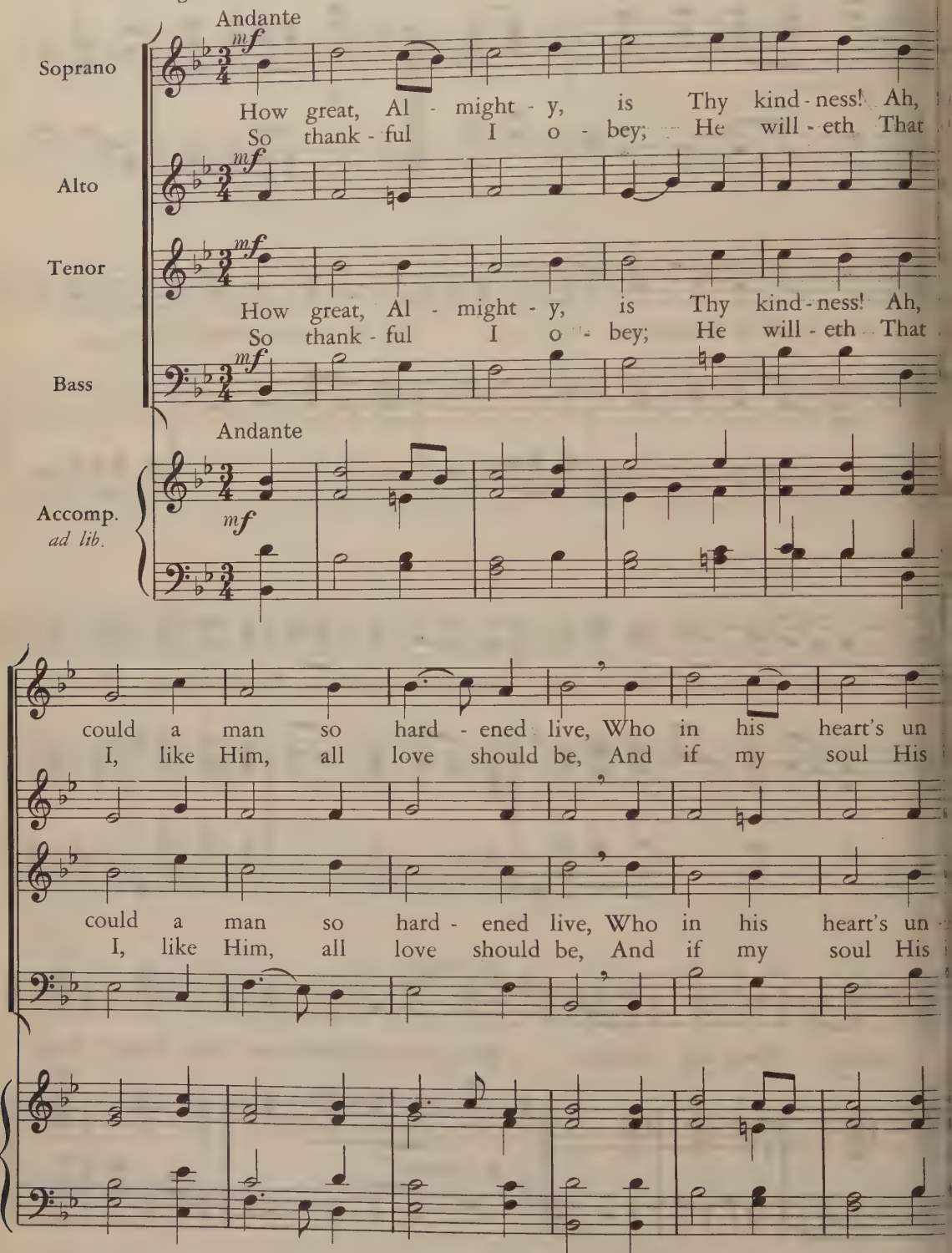
How Great, Almighty, Is Thy Kindness

For Mixed Voices
a cappella

CHRISTIAN F. GELLERT (1716-1769)
Tr. Margaret Pfitzner

(ad lib.)

JOHANN W. FRANCK (1640-169(
Arr. and Edited by M. Lundquist


Andante
Soprano
Alto
Tenor
Bass
Accomp.
ad lib.
mf
How great, Al - might - y, is Thy kind - ness! Ah,
So thank - ful I o - bey; He will - eth That
could a man so hard - ened live, Who in his heart's un
I, like Him, all love should be, And if my soul His

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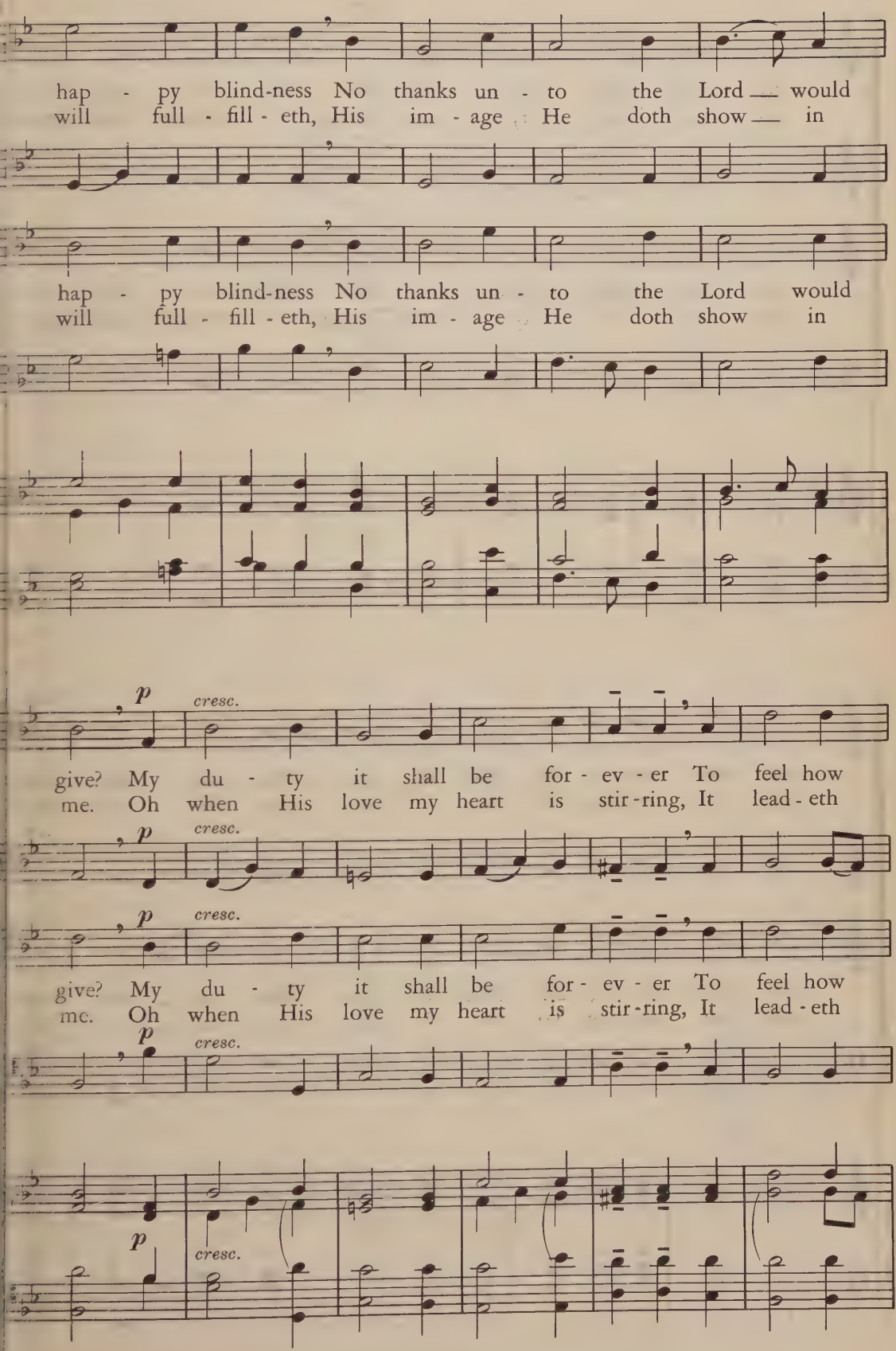
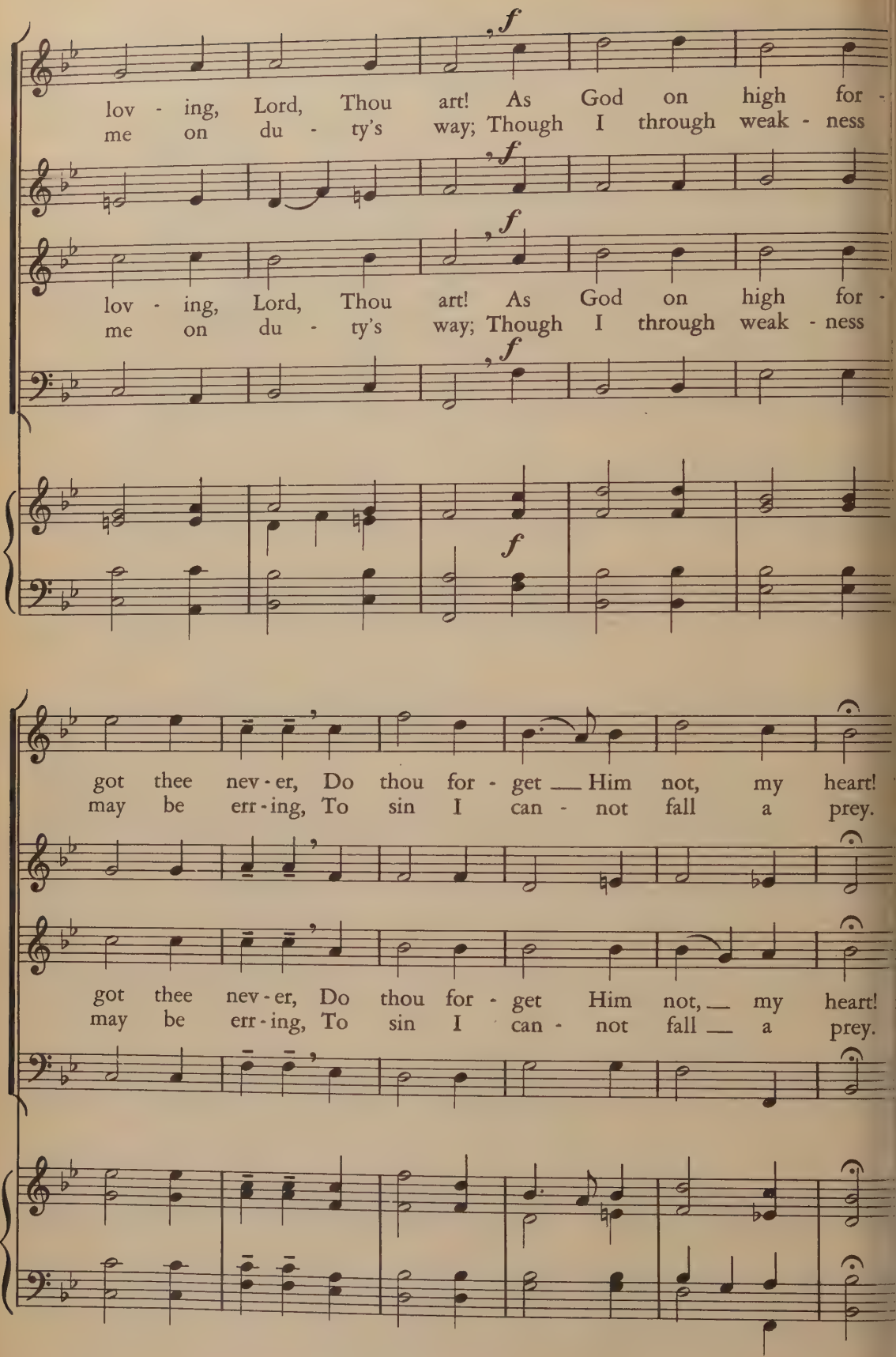
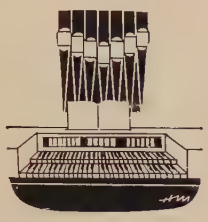
M-ZQ 4706
Price 20 cents


hap - py blind-ness No thanks un - to the Lord would
will full - fill - eth, His im - age He doth show in
hap - py blind-ness No thanks un - to the Lord would
will full - fill - eth, His im - age He doth show in
p
cresc.
give? My du - ty it shall be for - ev - er To feel how
me. Oh when His love my heart is stir - ring, It lead - eth
p
cresc.
p
cresc.
give? My du - ty it shall be for - ev - er To feel how
me. Oh when His love my heart is stir - ring, It lead - eth
p
cresc.
p
cresc.


lov - ing, Lord, Thou art! As God on high for -
me on du - ty's way; Though I through weak - ness
lov - ing, Lord, Thou art! As God on high for -
me on du - ty's way; Though I through weak - ness
got thee nev - er, Do thou for - get Him not, my heart!
may be err - ing, To sin I can - not fall a prey.
got thee nev - er, Do thou for - get Him not, my heart!
may be err - ing, To sin I can - not fall a prey.

ORGAN MUSIC



ght Intradas and Chorales for Organ and Trumpet
by Harald Rohlig
ncordia $3.00

A fine collection based on hymns for Reformation, Thanksgiving, Advent, Christmas, and piphany seasons. Harmonizations are more distant than their hymnbook companions. Organ and trumpet parts are easy to moderately ficult. Rhythmic variety is plentiful. Excellent the church wishing to add instrumental color its services.

eces d'Orgue by Paul Benoit, O.S.B.
Fischer & Bro. $2.00

Nine pieces by the French composer whose *levations* are familiar to many. Music strictly the church, these pieces encompass a variety moods, though they are generally impressionic in style. Easy to moderately difficult.

essiah (organ reduction) by Richard T. Gore
ncordia $7.50

essiah (organ-vocal score) by M. P. Conway
F. Peters $7.50

Both of these scores are issued with the intent helping the organist who must accompany is immortal oratorio.

The Concordia score is printed on white not eggshell) paper with excellent typography large notes that are easily readable at a disnce. It numbers 240 pages. Only a "cue-line" the vocal score is printed above the organ art. The Peters edition numbers 128 pages, is rinted in smaller notes, but gives the entire ocal score above the organ part. More music er page means less page turning.

It is hard to understand how a person of the edagogical stature of Dr. Richard Gore could ave overlooked so many opportunities to give ractical aid to the organist of "average attainents," which is his avowed intent. Although he as marked some pedalings, he has indicated o fingerings, and the score is so printed that the right hand must frequently struggle with difficult passages while the left—though in position to help—remains relatively idle. Organists should not have to wrestle with such in a score written especially for their instrument. Omission of the pedal part has further added to the manual difficulties in several places (16′ tone can be omitted without letting the feet rest) as has the addition of unnecessary notes to chord sequences.

Some of these difficulties might be explained by Dr. Gore's instructions to play all Allegro movements with detached touch, a dangerous exhortation in light of the many churches with "dry" acoustics.

Dr. Gore's realization of Handel's figured bass is generally excellent, and his score bears all the earmarks of authenticity (with the possible exception of the 12/8 meter for "Rejoice Greatly").

In the Peters score, Dr. Conway has presented a realization of the figured bass that is fuller than Dr. Gore's. His inclusion of many suspensions at cadence points may or may not be authentic, but the score as a whole has a bit more melodic and contrapuntal interest.

Conway is more mindful of the average organist than Gore and has provided occasional fingering and a scoring that often divides difficult passages between hands. Sometimes (in the case of running thirds in "For Unto Us") authenticity is sacrificed for practicality (the thirds become sixths). The writing of a pedal part one octave lower than the vocal bass line is questionable, although Conway does not employ this practice extensively.

While both scores are significant, each rendering certain types of aid to the organist, there yet remains the need for an organ score to *Messiah* that is "down-to-earth" from a practical, playable standpoint.

BOOKS

The Hymn and Congregational Singing by James R. Sydnor
John Knox Press $4.50

A long overdue book that deals with many of

the practical aspects of congregational singing. Dr. Sydnor's style is crisp and clear, and he presents a veritable treasure-house of ideas to help solve the problems that beset Protestant congregations. The author's list of one hundred twenty hymns, forming a "core" of ecumenical hymnody, is extremely significant. *Must* reading for ministers and church musicians.

Artistic Choral Singing by Harry R. Wilson
G. Schirmer $6.00

The author has not missed one phase of the art of choral singing. The choral director will find the author's gleanings from thirty years' experience as a conductor, composer, and teacher logically developed into a highly practical book. While the church musician will need to look elsewhere for a treatment of his own administrative problems, nevertheless, he will find a great deal that is readily adaptable in "church situations." Hundreds of sketches and musical illustrations are combined with helpful lists of choral compositions, recordings, and books. The reader is impressed with the enthusiasm for both persons and music that Dr. Wilson projects into his writing. *Artistic Choral Singing* deals with conducting, rehearsal technique, vocal production, program building, style, and interpretative matters in a mature yet undogmatic manner. While nothing particularly new or startling is developed in this book, the obvious comprehensiveness and sincerity of the work combine to produce a valuable addition to the choral director's library.

(*Continued on page 39*)

Music for the Christian Funeral

(*Continued from page 11*)

CHORAL MUSIC:

Buxtehude-Gore: *Jesu, Joy and Pleasure* (Chantry).
Byrd: *The Souls of the Righteous* (Gray).
Matthews: *God Be in My Head* (FitzSimons).
Vaughan Williams: *At the Name of Jesus* (Oxford).

VOCAL SOLOS:

Bach: *My Heart Ever Faithful* (Novello).
Buxtehude: *My Jesus Is My Lasting Joy* (Gray).
Dvorak: *I Will Sing New Songs of Gladness* from *Five Biblical Songs* (Associated Music).
Fauré: *Pie Jesu* from *Requiem* (FitzSimons).
Suitable hymns.

Note that I stated the list should be used as a recommendation to the family. This and other decisions that are often made by the undertaker and clergy should be returned to the family. By making these plans the family themselves break the final ties with the deceased and thus are free to build their own lives beyond their feeling of loss.

The church musician may wish to consult with the family prior to the service. The interest and concern expressed through this consultation will indicate the importance of using appropriate music for this service. This is not the time to go into a dissertation about sacred music; the educational groundwork must be laid in advance.

The practice of congregational singing may well be one means of educating the public as to the proper function of the service. *The Methodist Hymnal* contains many fine hymns that are appropriate. Here are a few:

All People That on Earth Do Dwell (Old 100th)
A Mighty Fortress Is Our God (Ein' Feste Burg)
For All the Saints (Sine Nomine)
I'll Praise My Maker While I've Breath (Old 113th)
How Firm a Foundation (Foundation)
If Thou But Suffer God to Guide Thee (Bremen)
In Heavenly Love Abiding (Day of Rest)
Jesus Lover of My Soul (Aberystwyth)
Lead Us, O Father, in the Paths of Peace (Burleigh)
Now Thank We All Our God (Nun Danket)
O God Our Help (St. Anne)
The God of Abraham Praise (Leoni)
The King of Love My Shepherd Is (Dominun Regit Me)
The Strife Is O'er (Victory)

The topical index will suggest additional hymns. Especially helpful are the sections on "Christian Life," "Eternal Life," and "Resurrection and Reign."

Reason for Two Calendars

In response to many requests, the music calendar is being moved ahead one month, both the July and August calendars appearing in this issue. The August issue will include the September calendar.

JULY

AUGUST

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

SUNDAY, July 3:

HYMNS: 497 "God of Our Fathers, Known of Old" • 491 "O Beautiful for Spacious Skies."

ANTHEMS: Pfautsch: "God of Might, We Praise Thy Name," APM (medium) • Slater: "O God, Stretch Forth Thy Mighty Hand," MZA (easy-medium).

ORGAN: Van Hulse: "Improvisation on 'St. Catherine'" (from *Eleven Improvisations on Hymn Tunes*), MZK (medium).

July 4, 1694: Louis-Claude Daquin, organist and composer, b. Paris, France.

SUNDAY, JULY 10:

HYMNS: 77 "Praise, My Soul, The King of Heaven" • 380 "Jesus, With Thy Church Abide."

ANTHEMS: Willan: "We Praise Thee, O God" (unison Te Deum), MZM (easy) • Young: "Be Thou My Vision" (April MUSIC FOLIO).

ORGAN: Buxtehude: "My Soul, Now Bless Thy Maker" (from *Buxtehude Orgelwerke, II*), YI (easy).

July 17, 1674: Isaac Watts, noted English hymn writer, b. Southampton.

SUNDAY, July 24:

HYMNS: 4 "O Worship The King" • 310 "Blessed Jesus, At Thy Word."

ANTHEMS: Beethoven-Dressler: "Sing Praise to God" (April MUSIC FOLIO) • Bevan: "O Love of Whom Is Truth and Light" (June MUSIC FOLIO).

ORGAN: Coleman: "Darwall's 148th" (from *Ten Hymn Voluntaries,* Bk. I), ZS (easy).

July 24, 1880: Ernest Bloch, eminent Swiss composer, b. Geneva.

July 28, 1750: J. S. Bach died in Leipzig, Germany.

SUNDAY, August 7:

HYMNS: 11 "Praise The Lord, Ye Heavens Adore Him" • 384 "O Where Are Kings and Empires Now."

ANTHEMS: Lindeman: "Long Hast Thou Stood, O Church of God," MZF (medium) • Coke-Jephcott: "Surely the Lord Is in This Place," MZB (medium).

ORGAN: Bunjes: "The Church's One Foundation" (from *The Parish Organist,* Pt. I), MZM (easy).

August 12, 1612: Giovanni Gabrieli, composer, organist, teacher, d. Venice.

August 12, 1859: Katherine Lee Bates, American poetess, b. Falmouth, Massachusetts.

SUNDAY, August 14:

HYMNS: 37 "At Thy Feet, Our God and Father" • 379 "I Love Thy Kingdom, Lord."

ANTHEMS: Sowerby: "O Be Joyful in The Lord" (unison), MZB (easy-medium) • Clokey: "Treasures in Heaven," MZQ (easy).

ORGAN: Fischer: "O Spirit Divine" (from *The Church Organist's Golden Treasury,* Vol. III), ZC (easy).

August 14, 1810: Samuel Sebastian Wesley, organist and composer, b. London.

August 25, 1783: First performance of Mozart's *Mass in C Minor* (K.427).

August 25, 1846: First performance of Mendelssohn's *Elijah,* Birmingham, England.

SUNDAY, August 28:
FESTIVAL OF CHRIST THE KING

HYMNS: 164 "All Hail the Power of Jesus' Name" • 170 "Crown Him With Many Crowns."

ANTHEMS: Young: "Ye Servants of God," ZL (easy) • Wesley: "Alleluia, King Eternal," ZR (easy).

ORGAN: Benoit: "Christ the King" (from *Pieces d'Orgue*), MZH (medium).

The Organ and the Choir

by George Faxon

In a previous article regarding the use of the organ with the choir, an attempt was made to outline the general areas of the problem. Now we shall consider specific problems and suggest approaches to their solution.

After the general style and type of organ accompaniment has been determined, we now consider certain problems in more detail. Our first concern is whether or not the organist is also the choir director. While actually the basic approach to accompaniment is the same in either case, it does follow that the organist can devote himself more closely to the one problem of accompaniment if he is not also concerned with directing the choir.

Curiously enough, to my mind, the starting point in any accompaniment is a thorough study of the vocal score. Of particular importance are the breathing or phrase points, as these have a definite relation to organ phrasing and punctuation. While one would assume that an organist can read the vocal score, experience shows that this is not always the case. The organist should acquire this ability and continue its practice even if he is not the choir director and is not actually responsible for the choir's training. As this skill is developed, the relation of the organ part to the various musical happenings in the choral score will become evident.

It should also be evident that, in order to successfully co-ordinate the phrasing and musical line, the organist must read the vocal score simultaneously with the organ accompaniment.

Another real problem is that of organ registration for choir accompaniment. Here many organists fail because they continue to think of the organ in terms of a solo instrument rather than of its role as a supporting medium for the choir. Basic to this is the understanding of the various styles involved as outlined in the previous article. Next is the really difficult problem of balance with the choir. Many organists consistently overplay the choir in this relationship. One way to determine actual balance is to ask a qualified person to listen for this balance from the nave of the church. A better solution is for the organist to have someone else play and so determine at first hand if the balance is actually that intended. Here a choir director can be of greatest assistance, but it should be observed that the balance from the director's position close to the organ and choir is often not that resulting in the nave of the church.

Another point to be considered is the problem of crescendo and diminuendo. This is especially difficult today when many organs are being designed and installed with limited possibilities for expression. While this has a certain historical basis in the so-called classic organ, it poses another difficulty for the organist in accompanying repertory in which the whole effect depends on the judicious use of ever-changing dynamics. A solution to this problem obviously depends on the limited use of organ registers not subject to expressive control. When these registers must be introduced to carry out an extended crescendo, this must be skillfully done. One suggestion is to introduce and withdraw such unenclosed registers when the score indicates single lines rather than in abrupt chordal structures.

While the use of the full ensemble of the organ with the choir is rare if a balance is to be achieved (we recall the English cathedral organist's quote, "Here's where I bury the choir!"), there are many opportunities for a striking contrast of ensembles available in the repertory. Much of the early music dealt in just this sort of contrast between accompanying instruments and the choir, and a great deal of modern accompanied repertory makes effective use of this device. Another musical possibility is the tasteful crescendo and diminuendo of the two mediums in contrast.

We should constantly try to relate our work to successful musical performance in other mediums and thus strive for a flexibility and beauty which will make a real contribution to our ministry of music.

Dr. Faxon is chairman of the Church Music Department of Boston University and organist, Trinity Church, Boston, Massachusetts.

Conducting from the Console / Organ Registration

by Lawrence Allen

The problem of registration is always one of primary importance to the organist-director. "What stops shall I use?" is a question asked at almost every church music workshop. At the risk of oversimplification, the following basic guide for playing various portions of a service is suggested. Hammond organists will need to consult the manufacturer's manual to translate pipe organ stop names into corresponding drawbar registration.

Hymn Playing

Use primarily the foundation stops of the organ: principal or diapason tone at 8, 4, and 2 pitches plus a mixture (if available) to complete the manual chorus. If the 8 ft. diapason is thick and "hooty," an 8 ft. flute or broad string might be substituted. Pedal stops should include 16, 8, and 4 ft. tone if possible. Sometimes a manual-to-pedal coupler is necessary to give the essential upper pitches to the pedal line. On organs with more stops, reed tone might be added for more brilliant hymns. For quieter hymns, the mixture or octave couplers might be omitted. However, be sure to have a strong 4 ft. pitch line in the manual registration, even for quiet hymns.

Choir Accompaniment

Build the organ ensemble primarily around the 4 ft. pitch line. The voices of the choir provide the 8 ft. pitches. For brilliant anthems, add higher pitches but keep the accompaniment within to provide a "frame" around the choral sound, like a frame around a picture. The accompanimental tone should not compete with choral tone at the same pitch level by overuse of 8 ft. stops. Avoid "thick" sounding diapasons and flutes at 8 ft. pitch. A gemshorn or light string may be the only 8 ft. stop necessary. Register the pedal part so that it provides a firm but clear foundation to the entire choral and organ ensemble. Avoid muddy sounding bourdons when possible.

Be alert for countermelodies and obligatos written into the accompaniment and bring these out on a stop of contrasting color, such as a solo reed or flute combination. Try to use such colors in their natural orchestral range, thus: an oboe in the corresponding orchestral oboe range (not below middle *c*), et cetera. When no solo stop is specified in the score, the tessitura of the countermelody will help determine the choice of stop to be used.

Solo Accompaniment

One of the common problems in registering solo accompaniments is that, in order not to overbalance the soloist, one must play so softly the soloist cannot hear the accompaniment. This is especially true where the source of organ tone is far removed from the soloist but closer to the congregation. In such cases the registration should be light but extremely clear and should include 4 ft. and perhaps 2 ft. tone. Thus the soloist can hear the upper pitches which contrast to the fundamental pitch of his own voice, yet he does not have to compete with the organ dynamically. Sometimes different "color" voices suggest different colors in the organ accompaniment. The good accompanist develops a sensitivity to such and learns to choose colors that complement the particular solo voice or instrument.

Giving Pitches

For choral responses (which may or may not be sung a cappella) use any soft but clear stop, such as a gemshorn, dulciana, or aeoline at 8 ft. pitch. If the response is accompanied, the organist-director may play the chord for pitches and then bring in the choir with the other hand without repeating the chord. This is usually more effective than repeating the chord when the choir enters.

It should be evident from the preceding discussion that the organist-director should be a skillful accompanist. He should develop a thorough knowledge of his instrument and its tonal resources. He should also, through hours of experimentation and careful listening, learn how to combine effectively the resources available. Detailed registration for every musical item in a service of worship should be planned in advance and the technic developed to carry out the plan as intended.

for Choir Directors

Choirs and Christian Education

by John Finley Williamson

The greatest function of the individual Christian in a church is the right and privilege that is his when he worships the triune God. Music is used then, but that is not the only function of music in the church. From the time the child is 3 years of age until the voice is completely changed and settled (around 19 years of age), the principle function of music in the church for the young Christian is to carry on a great program of Christian education in his life, mind and heart. This program helps determine whether worship is to express its excellence with a childlike simplicity or whether it is to be the great high level of art offered to God from the participant's own creative maturity. For either one of these, education and long training are necessary.

The educational program around the world is improving. In the United States where we have a high degree of literacy, we still feel that every child should go through high school and, if possible, through college. Too often those of us who serve God in churches forget that beautiful worship is not the result of a sudden flash of inspiration. Rather, worship in the church must reach the high level of finding that God is present as he was present when Solomon dedicated his temple. We must have a consistent program of education, if possible, for every person in the church. If this is ever realized, our problem will be not to get people into the church, but rather to get enough churches to care for all the people. The great need for the church is not for better sermons, not for better music, not for bigger congregations, but for inspired worship that brings God into the hearts of the worshiper.

This training should start when the child is 3 years of age and should be fundamentally a course in rhythmic development. With continuous training, by the time he is eight years of age, the normal child will have acquired perfect rhythmic control. Thus, when he enters the junior choir at the age of nine, he seldom makes a mistake in rhythm. He has learned not just to keep time but to sing in rhythm—even with the universe.

A 9-year-old boy or girl has a mind that is open wide to the world. Its walls are snow-white, and the home and the church have the responsibility of seeing that great spiritual truths are hung on these walls. Music has the greatest power of recall of any element known to civilization, and yet today, in many of our Sunday schools and churches, we allow our young children to sing waltzes, fox trots and two-steps, with so-called sacred texts, and expect them to learn to accept the faith of their fathers. The pastor of the church, the director of Christian education and the minister of music should inaugurate a regular program for learning great hymns in the church school. These hymns should be the great cathedrals of sound upon which our faith has been founded. They have come from the spiritual experience and fellowship of thousands of Methodists, Presbyterians, Baptists, Lutherans, Episcopalians, Moravians, Roman Catholics and Jews. The pastor's responsibility does not cease after he has helped select the hymns—he must see that these hymns become a vital part of the worship services on Sunday morning and Sunday evening.

Our Christian educational program must not stop with the juniors. Most important of all are young men and women of high school age. Their spiritual desires and longings are nearest to the surface and can more easily be touched and influenced along spiritual paths. In many of our public school systems throughout the United States we have excellent programs of music education that come to a climax in the high school. Often these have kept young people so busy that they have had little time for the church. But if the church is willing to go all out to enlist young people in a group without any adults, a wonderful choir may be developed. Much of the greatest music in the church can be sung by young men and young women.

I see no hope for our churches tomorrow unless we make them like our homes—every worship service an expression of the whole family. We can then read with fuller meaning the admonition of the psalmist David:

"Let the peoples praise thee, O God; let all the peoples praise thee!" (*Psalms* 67:3).

Dr. Williamson is founder and president emeritus, Westminster Choir College, Princeton, New Jersey.

The Senior-High Choir

How to Hold Their Interest

by T. Ray Branton

There is a slogan in Methodist circles these days that says, "Find Them, Reach Them, Win Them, Keep Them." This saying can be applied to the youth choir in particular, and emphasis must be put on each part of it. The hardest job, however, will be the last—to "keep them."

A youth himself has given us a clue to the answer when he said, "The church is giving us everything except a challenge." If we want to keep our youth choirs strong and active, we must give them a challenge—give them something to do, put them to work at it, and keep them busy. This writer has learned the hard way that unless the choir is given many things to do, over and beyond the preparation of good substantial music for the worship services, they soon lose interest.

However, the careful preparation of service music must come first and foremost. Young people are not interested in doing second-rate music, nor are they interested in doing anything poorly. The repertoire must be one that will challenge them to the utmost. To put inferior music into their hands is to insult their mental, musical and spiritual powers. They are eager to sing music of a high standard that will tax their ability. They may not always know just what that is, but they are anxious to learn, and a wise director can guide them. And whatever they sing, they want to sing well. They are willing to work hard, and the minister of music should be sure that they are prepared to do their best before he allows them to sing in public. If they ever get the idea that they are not singing the best music of which they are capable, or that they are being presented in public before they have learned to do their best, they will likely lose interest and drop out.

There are those who would say that a youth choir should not have the responsibility of a regular service—that they are not mature enough for this. This writer feels that this is not true and that such responsibility is a part of the challenge we must give them and a necessity if we are to hold their interest. A well-trained youth choir can lend beautiful leadership to a service and offer inspiration to others while growing in Christian graces themselves.

Much hard work is involved in preparing for a service of worship each week but not enough to keep our active and eager young people completely interested. They must have other opportunities to sing, projects of various kinds and perhaps a summer trip.

There are nearly always more opportunities to sing than can be filled. Most churches have a "church night" during the week, and many times they would appreciate some music from the youth choir. It may be possible for the group to sing for a near-by church—either to provide service music or a whole program of sacred music. They also appreciate being included in some of the larger musical programs of the local church, such as Handel's *Messiah* (and they can learn to sing it) and others of the more familiar oratorios and cantatas.

A vacation-time choir trip is not beyond the possibilities for any choir, whether the church can afford to pay part of the expenses or not. In fact, the choir will anticipate, enjoy and appreciate the trip more if they raise most or all of the money themselves. Therefore, money-making projects may be part of the youth choir program and one of the things that holds their interest. There are any number of projects that could be named, but probably the most satisfying ones are those that include the whole choir in some non-sacred program, such as an operetta, a musical comedy, or even an old-fashioned minstrel. They will enjoy working on it, get a "kick" out of presenting it, and may raise funds for a trip at the same time. Incidentally, they may even arrange to sing at some churches while they are taking their trip and receive a meal and overnight lodging in exchange.

These are some of the ways to keep the interest high in a youth choir, but it all stems from one thing really—the director must have a sincere interest in all the members and work even harder than they do to prove it.

Mr. Branton is minister of music, First Methodist Church, Lubbock, Texas.

by Muriel Alford

Music for Juniors

Plan Ahead

During the summer months leaders will wish to evaluate work of the past season and make plans for the coming year. A complete year's outline, such as follows, gives guidance for lesson plans. A monthly theme gives form to planning and a basis for activities.

SUGGESTIONS FOR A YEAR'S WORK

September Theme: We Worship

Hymns: "We Praise Thee, O God" (*Singing Worship,* No. 3); "Praise to the Lord" (*The Methodist Hymnal,* No. 60; *Singing Worship,* No. 2).

Anthems: Bach: "Come, Together Let Us Sing" (MZF $0.15) and "Praises to Our God" (MZH $0.20).

October Theme: God's Love and Mercy

Hymns: "There's a Wideness in God's Mercy" (*The Methodist Hymnal,* No. 76, stanzas 1 and 3; *Singing Worship,* No. 10); "O God, Whose Love Is Over All" (*Singing Worship,* No. 50).

Anthems: Wilkes: "Let Us With a Gladsome Mind" (*Hymns for Junior Worship,* No. 23); Dvorak: "God Is My Shepherd" (MZB $0.20).

November Theme: We Give Thanks

Hymns: "Come, Ye Thankful People, Come" (*The Methodist Hymnal,* No. 545; *Singing Worship,* No. 124; *Closely Graded Course IV—3*); "All People That on Earth Do Dwell" (*The Methodist Hymnal,* No. 13; *Singing Worship,* No. 30).

Anthems: Thiman: "A Hymn of Praise to the Creator" (MZB $0.18); Drury; "Sing to His Name" (*Anthems for the Junior Choir,*[1] Book 3, page 32); Bach: "A Song of Thankfulness" (*Singing Worship,* No. 51; *Closely Graded Course IV—4*).

[1] *Anthems for the Junior Choir,* Books 1, 2, 3, and 4 (MYF) $1.10 each; 5 or more copies, $0.90 each.

December Theme: Our Saviour's Birth

Hymns: "Infant Holy" (*The Methodist Hymnal,* No. 105); "Good Christian Men, Rejoice" (*The Methodist Hymnal,* No. 110; *Singing Worship,* No. 99; *Closely Graded Course V—1*).

Anthems: Cassel: "The Shepherds Sat on a Lonely Hill" and Reed-Young: "Infant Holy" (*Anthems for the Junior Choir,* Book 4, pages 40 and 42); Whittlesey: "Bells of Christmas" (see Music Folio).

January Theme: Christians Around the World

Hymns: "Let All the World in Every Corner Sing" (*The Methodist Hymnal,* No. 8; *Closely Graded Course VI—2*); "In Christ There Is No East or West" (*The Methodist Hymnal,* No. 507; *Singing Worship,* No. 132).

Anthems: Rawls: "Touch Hands Around the Rolling World" (MZH $0.25); Praetorius-Thomas: "The World One Neighborhood" and Stock: "Let the Song Go Round the Earth" (*Singing Worship,* Nos. 48 and 136; *Closely Graded Course IV—2*).

February Theme: All Men Are Brothers

Hymns: "Joyful, Joyful, We Adore Thee" (*The Methodist Hymnal,* No. 12; *Closely Graded Course VI—4*); "Where Cross the Crowded Ways of Life" (*The Methodist Hymnal,* No. 465; *Singing Worship,* No. 67; *Closely Graded Course V—2*).

Anthems: Buxtehude-Anderson: "The World Dear Lord, Is Very Large" and Garden-Curry: "To the Lord Be Praise!" (*Anthems for the Junior Choir,* Book 4, pages 27 and 36).

March Theme: We Pray

Hymns: "O Master of the Loving Heart" (*Singing Worship,* No. 23); "O Son of Man" (*The Methodist Hymnal,* No. 121, *Singing Worship,* No. 21; *Closely Graded Course V—3*).

ANTHEMS: White: "A Prayer of St. Richard of Chichester" (MZT $0.25); Wesley-Martin: "Lead Me, Lord" and Franck-Martin: "O Lord Most Holy" (*The Treble Choir,* pages 30 and 53, MZN $0.85).

APRIL THEME: OUR RISEN CHRIST

HYMNS: "The Day of Resurrection" (*The Methodist Hymnal,* No. 159; *Singing Worship,* No. 110); "Christ, the Lord, Is Risen Today" (*The Methodist Hymnal,* No. 154; *Singing Worship,* No. 105).

ANTHEMS: Caldwell: "Carol of the Easter Chimes" (*Anthems for the Junior Choir,* Book 3, Page 52); Praetorius-Curry: "We Will Be Merry" (*Anthems for the Junior Choir,* Book 1, page 50); Williams: "The Whole Bright World Rejoices Now" (MZB $0.18).

MAY THEME: THE CHRISTIAN HOME

HYMNS: "O Happy Home" (*The Methodist Hymnal,* No. 427; *Singing Worship,* No. 46); "Happy the Home" (*The Methodist Hymnal,* No. 428).

ANTHEMS: Krones: "Now Thank We All Our God" (ZL $0.20); Barnes: "O Father, Thou Who Givest" (*Anthems for the Junior Choir,* Book 2, page 20).

JUNE THEME: GOD'S WORLD

HYMNS: "This Is My Father's World" (*The Methodist Hymnal,* No. 72; *Singing Worship,* No. 68); "All Creatures of Our God and King" (*The Methodist Hymnal,* No. 65; *Singing Worship,* No. 4).

ANTHEMS: "All Things Praise Thee" (*Hymns for Junior Worship,* No. 16); Lovelace: "Blessed Man Whom God Doth Aid" (MZH $0.20); Warner: "The Sun Shines in Splendor" (MZB $0.22).

Evaluate Your Work

An old proverb says, "He who dares to teach must never cease to learn." A self-evaluation reveals our weaknesses and helps us establish goals. Don't be discouraged if you cannot answer "yes" to every question below. Be honest with yourself!

1. Before rehearsals do you prepare yourself spiritually with meditation and prayer?
2. Do you plan your program a year ahead?
3. Do you prepare a lesson plan for each rehearsal?
4. Do you arrange room and materials for maximum usefulness before rehearsals?
5. Is the rehearsal room properly ventilated and at comfortable temperature?
6. Are rehearsals begun and ended on time?
7. Does your personal appearance and posture set a good example?
8. Do you speak clearly and effectively, without distracting mannerisms?
9. Are you patient yet firmly insistent upon good behavior?
10. Are your registration cards and roll books up-to-date?
11. Do you praise individuals and the group whenever possible?
12. Do you criticize constructively?
13. Do you strive for perfection without sacrificing needs of the individual?
14. Do you seek new materials and methods for variety in rehearsals?
15. Do you devote time to personal study and attend workshops whenever possible?
16. Do you use an attractive bulletin board?
17. Do you make opportunities for the children to hear good music (records and concerts)?
18. Do you know the parents and enlist their co-operation?
19. Do you evaluate each session, as well as the entire year's work, objectively?
20. Do you like children, and are you enthusiastic about working with them?
21. Do you communicate and co-ordinate your plans with other leaders?

Explore the Hymnal

GENERAL PURPOSE: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

Independence Day makes juniors aware of citizenship in a nation founded "under God." Through church and public school studies they are developing healthy patriotic attitudes.

O Beautiful for Spacious Skies
The Methodist Hymnal, No. 491; *Singing Worship,* No. 111.

Two unusual experiences provide inspiration for this hymn. Katharine Lee Bates, English teacher at Wellesley College, was impressed with the gleaming white buildings—the "alabaster cities"—at the 1893 World's Columbian Exposition in Chicago. A short time later she ascended Pike's Peak and viewed the "purple mountain majesties above the fruited plain." This hymn helps juniors express appreciation for the beauties and blessings God has bestowed on our country.

Mrs. Alford is director of children's work and children's choirs, First Methodist Church, Glendale, California.

Music for Primaries

by Carrie Lou and Edwin Goddard

The natural world is full of sound. One has only to pause in the meadow, along the woodland trail or on the sands of the beach with ears attuned to be aware of just how much music there is in the world around us. To be sensitive to "the music of the spheres" is to be aware of one area of the mighty creative power of God.

However, it is only to those who have "ears to hear" that "the music of the spheres" really speaks. The musical activities suggested for this month are planned to help primary boys and girls become aware of the music in the natural world. Joyous experiences with this music will help them to be more appreciative of the inspiration found in it.

Listening

Listening is the best medium for introducing the other four types of musical experience in the emphasis that has been chosen for this month. The actual hearing and enjoying of sounds will create interest and stimulate further activity. Since July is vacation time, the boys and girls have more leisure, and it may be possible to extend the length of the first session in order to allow for a rich and meaningful outdoor listening experience. If this is not possible, there may be short trips outdoors during each week's session with specific sounds to listen for. A busy corner on a downtown street has many interesting sounds, and the children may listen for sounds created by man and for sounds in the world of nature.

A few moments on the church lawn, in a park, or out away from the sounds of the city or town can provide the children with many new experiences with sounds. The following are only a few of the possibilities: the calls and songs of the birds; the wind in various kinds of trees; the rasping sound of the locusts or the shrill cry of the crickets; the bubbling, trickling sound of a stream or the lap of waves by a lake or along the seashore; the swishing sound of walking through tall grass; the rustle of the leaves on a tree.

There are also the sounds made in the animal world: the barking of a dog; the meowing of a cat; the hoofbeats of a horse or pony; the plodding hooves of cattle; the tinkle of sheep bells. Sometimes a city park will offer the possibility of listening to such sounds as these.

Following the listening experience the children may make a list of the sounds heard. This may be done by the group as a whole with the leader writing them down on a chalkboard or strip of paper with a dark crayon. This list may be referred to again and again as other experiences are introduced and enjoyed.

Playing

The children may experiment with various instruments and imitate to the best of their ability the sounds they heard outdoors. Bottles or glasses may be tuned by filling them with varying amounts of water. An iced-tea spoon or the striker for a triangle can be used to tap out bird calls on the tuned glasses.

With a little imagination the thunder and lightning of a storm can be created on these glasses. Or you may prefer to use a piano, playing heavy bass chords to represent thunder and light quick notes in the treble, the lightning. Rain rattles made by placing small stones in cardboard boxes may be added for falling rain. Tapping fingers on the floor or on a table top will imitate the rhythm of falling rain. This may be varied to illustrate the gentle shower, the heavier rain, and the storm.

Sand blocks rubbed together will create rustling and swishing sounds to imitate waves.

Let the children create melodies describing some of the silent elements of the natural world such as the moon, the stars, the sun, and the shade. This should stimulate some good discussion about musical moods. The rising and setting of the sun and the moon could lead to some interesting scale arrangements. Twinkling stars might suggest delightful patterns, too.

Miss Goddard is associate professor of Religious Education, Scarritt College, Nashville, Tennessee.

Mr. Goddard is a graduate student at George Peabody College, Nashville, Tennessee.

Rhythmic Activity

The rhythmic potential in the music of the natural world is endless. As an area of creativity, rhythmic experiences can be delightful and imaginative.

The movements of the wind at various speeds, the swaying of the trees, the flight of the birds offer opportunities for each child's own free interpretation. Children may be inspired to create their own music for these movements.

The twisting, turning movements of plants being blown by the wind or of a swift-running stream may be imitated, accompanied by the music of Mendelssohn's "Spring Song" or Tchaikovsky's "Waltz of the Flowers" from *Nutcracker Suite.*

The happy, joyous movements of boys and girls playing outdoors in the summertime may assume rhythmic form. The children may walk to the rhythm of the slow movement from Haydn's "Clock Symphony" or to Moszkowski's "Serenade," opus 15, No. 1. The first theme from Dvorak's "Humoreske" is excellent for hopping or jumping. The old favorite "Rustic Dance" is wonderful skipping music. Haydn's "Gipsy Rondo" and Poldini's "Poupee Valsante" (Dancing Doll) can be used for running music.

The book *Creative Rhythmic Movement For Children* by Gladys Andrews (PH $7.65) is an excellent resource on creative rhythmic expression. It contains help for both the experienced and the inexperienced leader of children's groups. It contains music suggestive of the movements included in these paragraphs.

Singing

The first two stanzas of the hymn "This Is My Father's World" express well the concepts which the musical experiences this month are designed to create. The story is told that the author, Mr. Maltbie D. Babcock, often walked in the out-of-doors. He liked especially to go early in the morning. Upon his return from such a walk, he would frequently say to his family, "I have been in my Father's world." The children may compare what Mr. Babcock saw and heard with their own experiences.

One of the lovely hymns of the church that can be interpreted and associated with such experiences is "Now Thank We All Our God," No. 29 in *Sing, Children, Sing* by Edith Lovell Thomas (AP $1.50). The children may sing this again and again in association with this month's experiences. "For the Beauty of the Earth," No. 30 in the same book, may be a familiar one to the children. They can be helped to a new appreciation of it through the experiences of this month.

"Summer Days" (*Closely Graded Course I—4*), "All Things to Enjoy," No. 18 and "God's Gift of Day and Night," No. 25 in *Sing, Children, Sing,* are other songs that may be learned and enjoyed.

There are four songs in *The Whole World Singing* by Edith Lovell Thomas (MM, $1.95) that may also be enjoyed during this month. "Ploughing" is one that can be sung just for fun. A solo voice may sing the verses if the leader so desires. "Our Beautiful Earth," "Samoa," and "Chinese Lullaby," introduce music, descriptions, and thoughts from other cultures. The children may find similarities in these and some they already know.

Creating

In addition to the suggestions already given in other areas for creative possibilities, the children may express their own attitudes of praise and thanksgiving to God for this wonderful world of music in words and then create melodies for the words. This will probably be a more satisfying experience if the entire group participates, letting individuals express their attitudes first and then choosing words and phrases to describe them.

Some selections may be chosen from the book of *Psalms* to help stimulate the children's thinking or to be used if they have difficulty expressing their own thoughts. The children may create melodies for these selections or may use them as choral readings and choose appropriate listening music to be played after each descriptive phrase.

The Poor Folk Sang

Emotionally starved, the poor folk sang
The stanzas Charles set down to airs they knew;
They testified in hymns, and England rang
With news of grace for here and heaven, too.
A tune to carry in the head all day
Would bring them comfort as they worked, and then
The truths of God, in words which they could say,
At last were understood by common men.
The verses taught that Christ had died for all
And spoke of witness that a man could know;
They taught perfection as the clarion call
To each who felt his lowly heart aglow.
John's lengthy sermons few who heard could quote,
But everyone knew songs his brother wrote.

—*Ann Barcus Minga.*

notes of note

by Jean S. Watkins

Take one well-trained musician, add enthusiasm, dedication, and multitudinous hours of planning and preparation, and soon you have a mushrooming interest in church music. This is the case in Montana, where Mrs. Muriel Miller (new NaFOMM conference chairman) set up and conducted a series of ten district workshops last fall, engineered a six-week adult education course in elementary music at the Troy Methodist Church during February and March, and persuaded the Paul Christiansen Choral School to hold its June 12-18, 1960 session at Rocky Mountain College in Billings.

The Virginia Fellowship of Methodist Musicians is making a statewide drive toward local level workshops, using the co-operative efforts of district superintendents and ViFOMM representatives. Questionnaires went out to every minister and to musicians, "down to the ones who just sing a little or play a little." The Lynchburg District will have started its local workshops by the time this goes to press. Richard Coulter led a workshop in Newport News; Arlington District's third annual music institute, originated by Dean Bradley Thomas, was held February 27—leaders were Dr. Roland P. Riddick, district superintendent, H. Caleb and Winifred S. B. Cushing, and Katharine S. Fowler. And there's more—ViFOMM has been requested to help with a new conference for the MYF this summer in the co-ordination of drama, music, and art.

North Indiana Conference sponsored a winter hymn workshop at Anderson's First Methodist. Mallory W. Bransford (chairman of the Organ Department of Butler University), George Fenstermacher (executive secretary of the conference board of education), Walter Kerfoot (minister of music at Wayne Street Methodist in Fort Wayne), and Richard Mallette (minister of music at the host church and NaFOMM conference chairman) provided leadership. This conference sponsors two conference-level workshops per year and a week-long summer choir school for adults and senior-high school students at Epworth Forest on Webster Lake. Last year nearly as many persons were turned away as were accepted at the choir school. (They can accommodate *only* 600!)

Mrs. Watkins is minister of music, First Methodist Church, Fairmont, West Virginia.

Southwestern College, Winfield, Kansas, celebrated its seventy-fifth anniversary with a workshop April 19-20, under the direction of Emory Fanning, chairman of the Division of Fine Arts. Lloyd Pfautsch, director of choral activities at Southern Methodist University, taught "Choral Techniques and Church Music," using the Southwestern College choir for demonstration, lectured on "Music in Worship," and led a discussion group in "Hymnody." Other lecture-discussion groups were "Electronic and Pipe Organs" (Mr. Fanning) and "Youth Choirs" (F. Joe Sims, Central Kansas Conference NaFOMM chairman). Arthur Poister, who received an honorary Doctor of Music degree at that time, presented an organ recital and conducted a master class.

Continuing our trip southward, we found a church staff workshop at Sherman, Texas, under the auspices of the North Texas Conference board of education and NaFOMM. An even hundred pastors, directors of Christian education, educational assistants, and musicians heard "A Minister Speaks to the Church Staff" (Dr. Durwood Fleming, pastor of St. Luke's Church in Houston) and then split into buzz sessions to further explore staff relationships. Fred Gealy and Glen Johnson shared "The Problem of the Hymnal," Lloyd Pfautsch introduced the registrants to choral conducting before dividing into skill groups, and executive secretary Paul Cardwell closed the day with a discussion of "The Board of Education and the Ministry of Music." So popular was the conference that the request was made for a similar dig-deeper workshop next year. So, in true Texas style, NaFOMM chairman Roy Johnson reports plans for two such ventures, one for church staff and another for NaFOMM'ers.

More Texans at work—South Central Jurisdiction NaFOMM representative Robert Scogin and wife, Patricia, presented organ and 'cello recitals for the Dallas Northeast District ministers' wives' meeting and as part of the music program of the University Park Methodist Church. . . . Herbert Teat, minister of music at the Longview First Methodist, is the newly-elected president of the Texas Music Educators Association.

First Methodist in Westfield, New Jersey, presented three Lenten musical programs: organ recitals by André Marchal and Wilma Jensen (we noticed her name, as well as those of

NaFOMM'ers Nita Akin and busy Lloyd Pfautsch, on the program for the A.G.O. national convention in Detroit June 27-July 1) and a performance of J. S. Bach's *Passion According to St. John* by the sanctuary choir. . . . The West Virginia University School of Music and the Monongahela A.G.O. chapter co-sponsored their second inter-denominational church music workshop the latter part of April. . . . A Second Century Worship Service (written by government scientist Dr. Robert H. Bogue for Calvary Methodist in Washington) was sung by the Aldersgate choir of the Tupelo, Mississippi, First Methodist Church. . . . The Choristers' Guild of Lynchburg, Virginia, presented more than three hundred high-school-age choristers, directed by Caleb Cushing, in the eighth annual "Gymanfa-Ganu" (words from the old Welsh, meaning "Hymn Sing") on February 21. Seven of the seventeen participating churches were Methodist!

We'll see you at one of the REGIONAL CHURCH MUSIC INSTITUTES this month or next.

Reviews

(*Continued from page 28*)

Keeping the Christian Year by William Sydnor
Morehouse-Barlow Co. $1.75

A short, easily-readable interpretation of the seasons of the Christian year. Ideal as a handy reference-guide with many suggestions for proper observance of the seasons in both church and home. Unfortunately, there is no mention of appropriate liturgical colors.

Training the Boy's Changing Voice by Duncan McKenzie
Rutgers University Press $3.75

Problems connected with training the adolescent boy's voice are carefully outlined and practical solutions provided. This writer does not get lost in "program" considerations but engages the reader in honest comparison of the several approaches to the boy's changing voice. The author traces the history of working with the boy's voice from the traditional English cathedral choir to the contemporary secular classroom and church choir in England, New Zealand, and America. Readers will discover new and authoritative insight that will add to their store of information about vocal technique. The case histories of boys' voices alone are worth the price of the book. Highly recommended.

A Musical Circuit Rider

(*Continued from page 3*)

service and the young people became *the choir.*

I could go on telling you of the many wonderful things that began to happen to choirs all over the district, but this would take a book. A few results were: increased choir membership, increased funds for music budgets, music committees formed, pastors enlightened, et cetera. There were many things that happened in the lives of choir people that cannot be put into words. Some of them began to realize for the first time that this was serious business and not a place for temperament or prejudice. Many of the "old feelings" between choir personnel were mended.

If a district is interested in beginning such a program, there are some very definite plans it should make. First, make sure that all the churches understand what this program can mean to each individual church. Every congregation should know the facts before it votes upon them. Second, there must be some assured means of support for the leader involved. It would seem wise to accumulate a year's reserve before the leader is employed so that he will have something to start with and not be concerned with this matter. Third, there must be full support for this program from the pastors. The pastors, in turn, can sell the program to their congregations. They, in turn, should have a chance to vote on whether they will support it, financially and spiritually. Such a program would be difficult unless the whole district supported it. The music leader should not have to "sell" the program after he arrives.

To secure a leader for your program may be difficult, for there are not enough people to fill the needs of local churches which want full-time ministers of music. However, someone wishing to venture into this field of service will find it most fascinating and rewarding, especially if he likes to teach.

The program in which I participated was tremendously needed and was successful as far as it went. Unfortunately, inadequate finances forced its curtailment.

Such a program can be extremely helpful to churches with small memberships. Their volunteer workers can have someone at hand to train and assist them. Workshops with outstanding leaders of NaFOMM would also be available. What a glorious day this could be for The Methodist Church—a rebirth of song and spirit from the "grass roots" up!

Is there some district in our great Methodist Church which has enough vision to engage a musical circuit rider?

What Shall We Sing?

(Continued from page 6)

for singing. Some are sub-Christian (see some of the Psalms of depredation), and some do not speak to the present day. So every text should be studied to see if it is theologically sound, profound in its message, beautiful in its expression and meaningful to the listener.

The wise director will be on the lookout for good new texts by contemporary poets which express the Christian message in new and vital ways, for the last hymn has not been written and the Holy Spirit still moves men to state fresh insights of truth and beauty.

The text must also be related to its placement and use in the service. "Ho, Everyone That Thirsteth" is a beautiful text, but it would be most inappropriate on Temperance Sunday. If the liturgical year were followed more closely and if there were more co-operation between the minister and the musician in planning ahead, there would be a greater unity of purpose and thought in worship services.

So the first step is to choose a worthy text (and print it in the bulletin so its message can be clear to the listener). But this is only a first step, for there may be many different settings of a given text. The following questions might be raised: Do the musical accents coincide with the textual accents? Any awkwardness here should not be tolerated. Does the melodic line rise and fall with the contour of the text? Does the musical climax come with the thought progression? Does the music evoke the same mood as the words? Is there theological portrayal of the text by subtle musical means? Does the rhythm carry the words along, and actually derive from them; or does the rhythm move in spurts and jerks forcing the text to follow its whims? Is there a long rhythmic line, or is the listener aware of the tiny trivial patterns which distract? Is there a relation of text to rhythm?

What about the length of the anthem? Is it long enough to cover the text and to give its fullest meaning? Or does the anthem use needless and dulling repetition of musical motives at the expense of the text? The musical length should be subservient to the text, and musical development and textual development should go hand in hand. There should be economy and suitability of musical material—for a long anthem is not necessarily a good one.

Neither is a difficult anthem superior to an easier one, for difficulty is not synonymous with excellence. The director with an amateur choir can find anthems which are within the ability of the group and are still of high quality.

The director should also ask whether div sion of parts in an anthem is justified. Man public school directors tend to the eight pa number, with a lush, padded sound. The radi show type of anthem arrangement frequentl adds extra voices needlessly. For most musi four voices are quite adequate, but a study o the polyphonic and Russian schools will sho how extra voices are used effectively.

A great deal of variety in fare can be gaine by using music of all eras—from the incidenta harmonic points of Palestrina to the spic chords of Sowerby. But harmonic clichés (suc as the added or flatted sixth and parallel fifths o ninths) should be avoided. Romantic sound ing melodic motives (the upward leaping sixth) and slithering chromatics should be avoided since these call attention to themselves instea of the text. Anthems using the Gregorian mode are worth study, for the melodic ideas possibl in plainsong are a fertile field largely unex plored. These are some of the technical tests t be given to anthems. *(To be continued)*

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Featured in AUGUST . . .

. . . is a story by Richard Alford, *The Music of Oberammergau,* describing the famous Passion Play. Improving music in town and country churches is the subject of an article by Cornelia C. Maris entitled *By These Our Souls Are Fed,* and timely for summer's end is Joseph Beaver's topic, *How's Your Choir Attendance?* Everett W. Palmer, a Methodist pastor, writes on *The Ministry of Music as a Means of Christian Education,* and Jane Marshall borrows the words of Koko to title her article *I've Got a List!*

The Music Folio features a new Abingdon release appropriate for World Communion Sunday, "For The Bread Which Thou Hast Broken" by V. Earle Copes. Leland Sateren's "Come, Thou Long-Expected Jesus" is suitable for Advent, and Austin Lovelace's carol, "O I Would Sing of Mary's Child" is a charming anthem for your junior choir. The familiar "Lo, How A Rose E'er Blooming" is skillfully arranged for two-part mixed choir by George Lynn.